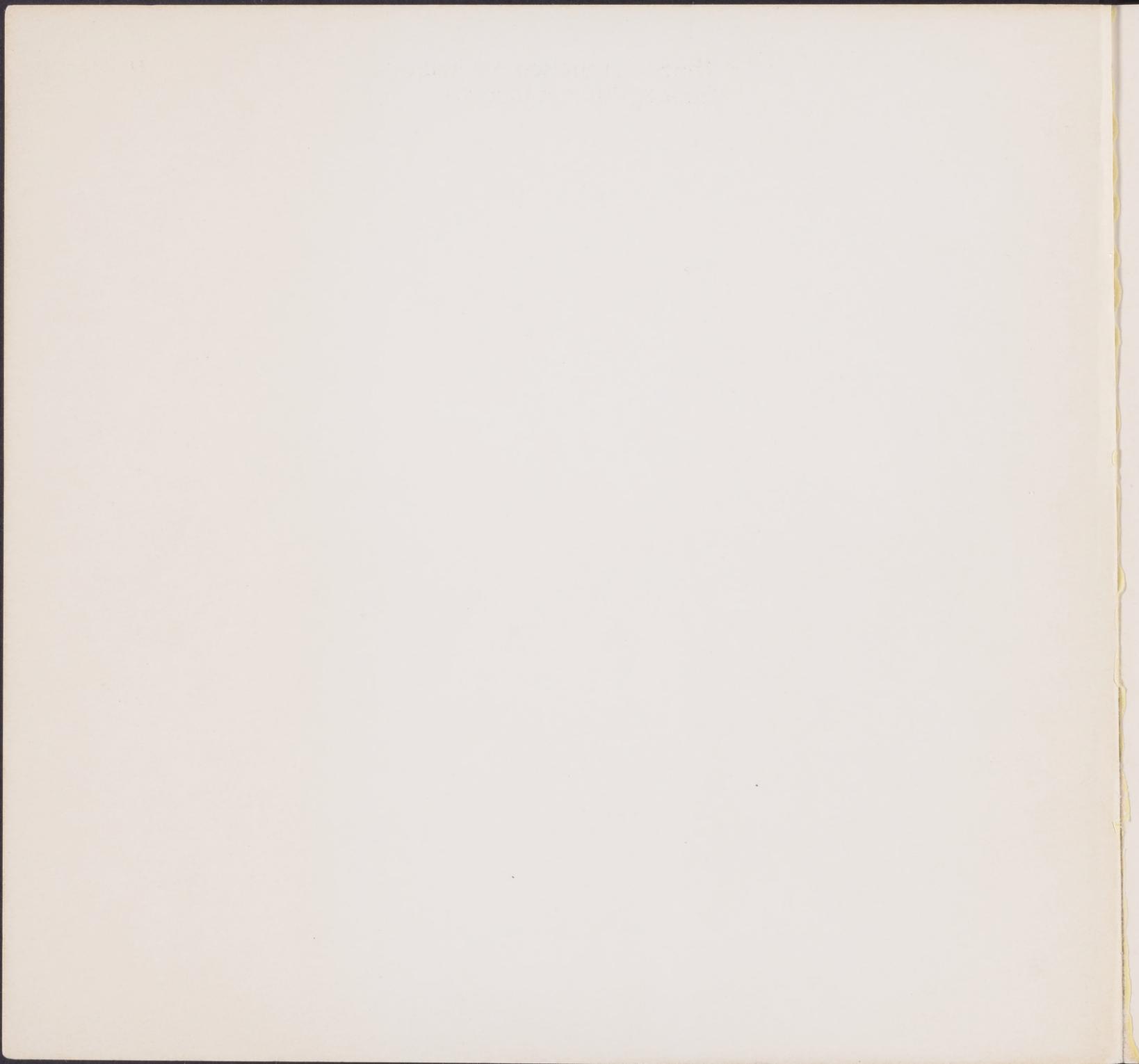


San Francisco Art Institute

1969-70





The San Francisco Art Institute
College Bulletin 1969-70

S.F.A.I.
Dedication) with
love & Creativity
Brooklyn with
Primi with
class of 1969



College of the
San Francisco Art Institute

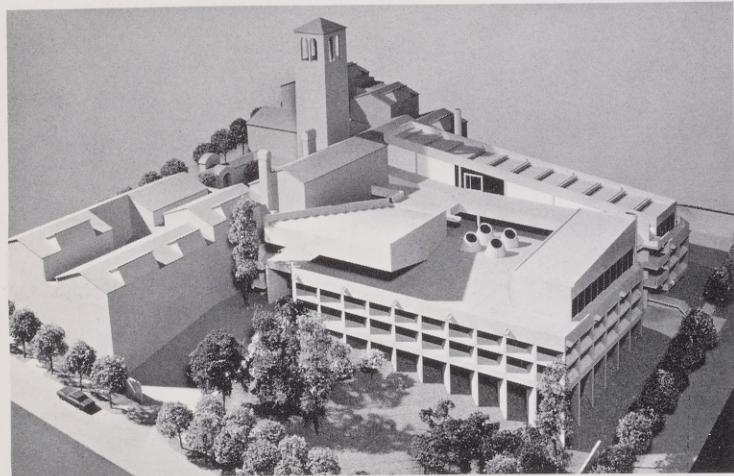
1969-70

Offering the bachelor of fine arts degree in filmmaking, painting, printmaking, photography, and sculpture/ceramics and the master of fine arts degree in filmmaking, painting, photography, sculpture/ceramics and printmaking.

*Affiliated with the University of California
Accredited by the Western Association of Schools and Colleges
and the National Association of Schools of Art
Founded in 1874*

*San Francisco Art Institute College Bulletin,
Volume xcv, Number 5, January 1969.
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San Francisco Art Institute
800 Chestnut Street
San Francisco, California 94133.
Telephone (415) 771-7020*

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San Francisco, California.*



Model for addition to the Art Institute
to open during the 1969-70 year.

800 Chestnut Street
San Francisco, California 94133
Telephone (415) 771-7020

The San Francisco Art Institute

The San Francisco Art Institute was established in 1871 as the San Francisco Art Association with a dual goal of exhibition and education. In 1874 the Association founded a school of art and design which was the nucleus of the present College. After twenty years in rented quarters, the Association was given the turreted Nob Hill mansion of Mark Hopkins, where it maintained its school and gallery as the Mark Hopkins Institute of Art. Later the school was renamed the California School of Fine Arts and in 1926 moved into its present building on Russian Hill. In 1960 the Art Association and the College were combined under one name—the San Francisco Art Institute.

In each period of its history, the San Francisco Art Institute has been shaped by leading artists of the time. During its first sixty years, Maynard Dixon, William Keith, Xavier Martinez, Arthur Matthews, Gottardo Piazzoni, Diego Rivera, Ralph Stackpole and Maurice Sterne were influential in developing the Institute. After World War II, Clyfford Still, Mark Rothko and David Park taught in the fine arts; Ansel Adams, Edward Weston and Minor White in photography. In recent years, Elmer Bischoff, Nathan Oliveira, John Hultberg, Richard Diebenkorn, Frank Lobdell and Stanley William Hayter as well as other prominent artists have taught at the College.

At the present time, with a faculty of over sixty eminent artists and scholars, the College attracts an enrollment of over 700 students from throughout the United States and abroad.

The Objectives of the College

The purpose of the College of the San Francisco Art Institute is to teach art. This purpose requires a definition of teaching method and of subject matter. The method of teaching at the Institute is defined in the very traditional relation of master to student, of the more knowledgeable and experienced artist to the less knowing student. The subject matter of teaching at the Institute can be reduced to three aspects: (1) technique, the skills which can be taught; (2) form or visual organization, which can be demonstrated and understood by example from works of the past and the student's own work; and (3) expression, which arises from the student's own experience of life and which the master affects only by the example of his own way of life as an artist. Each teacher and each student finds his own combination of these three elements, and out of their endless permutations, stimulated by the variability and need of the individual's unique experience, comes the ceaseless conflict of contemporary art and the spiritual tension which is the life of the school.

So that this life and spiritual tension may be maintained and not perverted, three essentially moral attitudes must be shared by students and faculty. These moral attitudes are the maximum involvement of oneself in the development of art, the full commitment of one's life to the meanings of that art, and the bearing of responsibility for the results of that art on oneself and others.

Art is taught at the Institute by means of the teacher and the student coming together in a course, the planned pieces of time and space wherein their dialog may take place and the student may develop. Because we believe that knowledge of certain techniques is the basis for the later ones, that understanding of visual order becomes deeper, more subtle and complex with the passage of time, and that the student's life-experience becomes richer and more mature through the knowledge of the lives of other artists and civilizations, the many dialogs between teacher and student are planned as a series of courses—a curriculum. In the curriculum the humanities courses play a crucial though subordinate role because the present is the last moment of history, and as men of the present we can create with knowledge and power only if we understand the river of time and the space of the world which has been given us the arena of our achievement.

The entire curriculum of the College is developed, its main points and their sequence and extent laid out, by the Director of the College in consultation with the chairmen of the various departments who in turn plan the curriculum with the department faculty. The curriculum is in a sense the core of the school, for it is the embodiment of our promise to provide information and experience from which the student may benefit to the extent of his ability and desire. This College Bulletin is the writing down of the curriculum in all its essential details and ramifications; it is the text of our contract with the student.

Fred Martin
Director of the College

The San Francisco Art Institute maintains a membership program for parents and friends who have a continuing interest in the Institute and want to participate in the varied events sponsored by it. Additional information and an application can be obtained by writing the Membership Secretary at the college.



Board of Trustees & Staff

Board of Trustees of the Institute

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**artist members*

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Kenneth Lash, *Humanities*
Alvin Light, *Graduate Painting and Sculpture*
Bruce McGaw, *Undergraduate Painting*
Robert Nelson, *Undergraduate Filmmaking*
Blair Stapp, *Graduate Photography and Filmmaking*

Faculty 1969-1970

Tom Akawie	Raymond Mondini
Jeremy Anderson	Geer Morton
Bob Anderson	Victor Moscoso
Eric Bauersfeld	Aaron Mosley
Dennis Beall	Robert Nelson
Jeff Berner	Manuel Neri
Kathan Brown	Joe Oddo
James Broughton	Zeese Papanikolas
Jerry Burchard	James Reineking
John Collier	Henry Rollins
Richard Conrat	John Rosenbaum
Jay De Feo	Anne Severson
Richard Fiscus	Richard Shaw
Jack Frost	Steven Sokol
Gerald Gooch	Blair Stapp
Richard Graf	Jack Stauffacher
David Hannah	Norman Stiegemeyer
Charles Harshbarger	Knute Stiles
Julius Hatofsky	Sam Tchakalian
Wally Hedrick	Rodney Titus
Joe Humphreys	Gunter Troche
Rodger Jacobsen	Robert Trupin
Jack Jefferson	Leo Valledor
James Johnson	Ben VanMeter
Nina Landau	John Vieira
Kenneth Lash	Franklin Williams
Alvin Light	Bob Zagone
Ivan Majdrakoff	
Margery Mann	
Fred Martin	
Bernard Mayes	
Bruce McGaw	
Richard Miller	

Admissions

Application Procedures

Undergraduate Applications Students who wish to enroll in either the Bachelor of Fine Arts or the Certificate of Completion programs must make formal application for admission and file both high school and all college transcripts with the Registrar.

Applications will be considered complete when the applicant has submitted his application, fee, transcripts, and fifty dollar tuition deposit. This deposit is applicable only for the semester the student makes application.

Applicants will be accepted in the order in which applications are complete. When the college reaches its maximum capacity, applications will no longer be accepted.

Transcripts The applicant should ask the high school of graduation and each college or university attended to send official and complete transcripts to the Registrar. All transcripts filed with the Registrar become the property of the College and cannot be returned to the applicant.

Graduate Applications See section on the Graduate Program

Full-Time Special Students Students who wish to enroll for 12 or more units, but do not intend to work toward the Bachelor of Fine Arts degree or Certificate of Completion, must follow the Undergraduate Application procedure, including the filing of transcripts.

Part-Time Students Students enrolling for 8 through 11 units for credit must follow the Undergraduate Application procedure, including the filing of transcripts. Students enrolling for less than 8 units for credit must file transcripts with the Registrar before the registration period stated in the Academic Calendar. They need not, however, make formal application for admission nor pay an application fee.

Audit Students Audit (non-credit) students may enroll at any time for the full semester or any part thereof. Tuition is pro-rated accordingly. Auditors must be 18 years of age or older. Auditors need not file transcripts nor make application for admission.

Registration Priority Registration priority for enrollment in all classes is given to full-time degree or certificate students, full-time credit students, part-time credit students, and auditors, in that order.

Transfer Students

Transfer Units from accredited institutions of higher learning will be accepted insofar as courses and content relate to the BFA degree or Certificate curriculum. Only grades of "C" or higher will be accepted.

Enrollment Transfer students will be assigned appropriate studio courses following evaluation of their transcripts.

Foreign Students

The College is approved by the Immigration and Naturalization Service as a place of study for non-immigrant foreign students. Foreign students seeking admission to the College must observe the following regulations:

1. Applications for enrollment must be filed with the Registrar *at least three months before registration* (see Academic Calendar).
2. The applicant must prove adequate financing for the proposed period of study.
3. The applicant must prove a reasonable ability to read, write and speak English.
4. The applicant must secure a sponsor who is a United States citizen, and comply with all other government regulations of his home country and of the United States.

Admission Without a High School Diploma

Students without a high school diploma may be admitted if they:

1. are over twenty-one years of age
2. have achieved scores on College Entrance Examinations or on General Education Development tests which indicate ability to do satisfactory college-level work. However, such persons, if admitted, may attain credit status only after successfully completing one semester of full-time study at the San Francisco Art Institute.

Veterans

The College of the San Francisco Art Institute is approved for study under Public Laws 634, 894, and the new G.I. Bill, Public Law 90-77; and is also approved by the California Department of Veterans Affairs. Veterans enrolling under California state law must supply evidence of authority before registration.

Veterans enrolling under Public Laws 16, 634, 894 and 89-358 must present their certificates of eligibility at registration time. Those transferring from another school must file their "change of place of training" forms with the V.A. before registration.

Undergraduate students carrying at least 14 units a semester for credit and graduate students carrying at least 10 units a semester for credit are considered by the Veterans Administration to be on full-time status and receive their allowances on that basis.

Veterans may receive credit for certain specialized courses taken during military training when such credit does not duplicate previously obtained college credit, and if the content and quality of the work done are satisfactory. Those who have completed courses in the Armed Forces Institute should have transcripts of credit sent to the Registrar for evaluation. Veterans are responsible for signing VA forms for subsistence and allowances at the end of each semester. Filing dates may be obtained from the Registrar. Failure to comply with these regulations may delay receipt of benefits. All questions regarding monthly payments, transfers, change of status, etc., are handled directly by the local V.A. office at 49 Fourth Street, San Francisco. Veterans are responsible for clearing all such details with the V.A. before and during their enrollment at the College. Supply allowances for veterans enrolled under Public Law 894 may be obtained from the College store.

General Information

A student who is admitted to the College for a given semester, but who does not register, will have his admission cancelled. It will be necessary, in such cases, to reapply for admission to the College if the student wishes to enter at a later date.

Requirements for admission are subject to change as conditions demand.

The College reserves the right to change any course or instructor, to withdraw any course listed, and to modify or establish any fee as may be required.

Evening and Saturday School The College offers evening and Saturday afternoon classes in the fine arts for beginning, intermediate and advanced students. A bulletin of all evening and Saturday afternoon classes may be obtained from the Registrar.

Summer Session The College offers two five-week summer sessions of courses in the fine arts for beginning, intermediate and advanced students. A bulletin of these classes and additional information may be obtained from the Registrar.

Academic Information & Regulations

Master of Fine Arts Degree

The MFA is offered in filmmaking, painting, photography, printmaking and sculpture / ceramics. For requirements see page 50.

Bachelor of Fine Arts Degree

Majors The College offers four-year degree programs with majors in filmmaking, painting, photography, printmaking and sculpture/ ceramics. A teacher orientation program prepares the student for graduate work leading to the General Secondary Credential. No double majors are permitted.

Requirements To be eligible for the BFA, the student must satisfactorily complete the prescribed curriculum in his major field. In addition, he must:

1. complete his final year at the College as a full-time student with a minimum of 30 units;
2. file a Petition for Graduation with the Dean at the beginning of his final semester at the College;
3. have a cumulative grade point average of at least 2.5 (C+) while attending the San Francisco Art Institute.

Transfer Units Students from accredited institutions of higher learning will be required to take at least two semesters of Humanities. This requirement may be waived for students already holding a BA degree in the humanities.

English Classification Test Entering students without college transfer credits for English Composition are required to take an English classification test. Those who fail are required to take English fundamentals.

Honors The degree is awarded "with honors" if the cumulative grade point average is 3.25 or above, and "with highest honors" if the cumulative average is 3.6 or above.

Certificate of Completion

The Certificate of Completion may be conferred upon the satisfactory completion of the same number of units required for the BFA degree. Requirements for major fields, academic standards and residence are the same. The principal difference is that the student need take only the required freshman academic courses shown in the curriculum of his major field. He may substitute elective studio courses for humanities courses during the second, third and fourth years.

Academic Information

The Academic Year includes two fifteen-week semesters and two five-week summer sessions. The normal academic load for undergraduate students is 14-17 units per semester. A student who wishes to carry more than 17 units must have the approval of the Registrar.

Units A credit unit is based on the following amount of work done each week of the semester: 1) One lecture hour plus two hours of assigned outside work, or 2) Three hours of studio work, or 3) Three hours of required outside work done by special arrangement with the department. Second, third, and fourth year studio courses in sculpture, printmaking, photography and filmmaking frequently have more units assigned to them than are actually covered in instruction or assigned studio time. The studios in these subjects are open on a workshop basis, other than class hours, to all students qualified for independent work in these subjects. The student will be held responsible for fulfilling the additional work represented by these additional units.

Grades The following grade point system is used in all lower division studio courses and by the Humanities Department: A—4 points; B—3 points; C—2 points; D—1 point; E—Incomplete; F—0 points; W—Withdrawal. If incomplete work is not made up within the first six weeks of the following semester, a final

grade of "F" is given. A withdrawal does not affect the cumulative grade point average.

Upper division students are graded on the Honors / Pass / No-Credit system in all studio classes.

Graduate students are graded on the Pass / Fail system.

Academic Standards A lower division credit student must maintain a grade point average of at least 2.0 (C) to remain in good standing and to be eligible for upper division standing. A lower division student will be placed on scholastic probation if his cumulative grade point average falls below 2.0. Failure to improve his average during the semester of probation will result in dismissal from the College.

Upper division credit students must receive credit for a minimum of one-half of all units attempted each semester or be subject to dismissal.

Upper division credit students who do not receive credit for a minimum of one-half of all units attempted during two consecutive semesters will be dismissed.

Class Size Control is maintained over class size in order to ensure maximum educational effectiveness. Functional class sizes are established for each course, dependent upon the studio size, equipment, and number of contact hours with the faculty. Studio courses range from fifteen students or less in ceramics and metal sculpture up to twenty-seven students in painting and thirty-five in drawing. Humanities lectures are limited to 130 students and the seminars to 15 students.

Courses Numbered 1-99 are primarily for freshmen and sophomores, 100-199 for juniors and seniors. Graduate courses are numbered from 200. The College reserves the right to withdraw or change any course listed, to change instructors and to amend degree and certificate requirements.

Upper Division Credit Upper division students may repeat upper division studio courses for additional credit.

Credit by Examination A currently-enrolled student may receive a waiver for a subject or subjects in which he is especially well-qualified by experience or private instruction, but such course exemption does not apply toward unit credit requirements for the Bachelor of Fine Arts degree. Petition for examination may be made through the Dean's office.

Attendance is the student's responsibility and will be a factor in the determination of final grades. The student is expected to inform his instructors of the reasons for absence and to arrange to make up assignments. Each student also is responsible for completing all courses for which he is enrolled, with the exception of those which are dropped officially. (See regulations below.)

Change of Program and Withdrawal A student may not exchange one course for another, drop a course or make any other change in his program without first consulting an advisor and following established procedures. Courses may not be added or changed after the second week of the semester. Audit students may not apply for a change to credit status after the end of the second week of the semester.

Change of Major Students desiring to change majors must do so officially with the Registrar.

Withdrawal from a Class A student may drop a course without penalty during the first four weeks of the semester. Thereafter, the student will receive a grade of "F" or "No-Credit" (See *Grades*).

Withdrawal from the College A student contemplating withdrawal from the college because of personal or academic problems should first consult an advisor.

Leave of Absence A student planning to discontinue his studies at the College for a temporary period must make a written request to the Registrar for a Leave of Absence.

Dismissal A student may be dismissed for academic failure or for any other reason considered sufficient and in the best interests of the student body and the College. A dismissed student may petition the Dean of Students for readmission.

Library The Institute's Anne Bremer Memorial Library contains over 13,000 books, half of which are devoted to the fine arts, half to the humanities and the sciences. The library also has a collection of reproductions, slides and periodicals on art and general subjects.

Supplies Supplies and text books may be purchased at substantial savings from the College store.

Lockers Lockers are provided free of charge and are assigned during Registration. All locker contents and student work must be removed by the last day of studio classes. The Institute exercises reasonable care to protect all student property; however, it does not assume responsibility for loss or damage to student work, locker contents or other personal property.

Cafeteria and Housing There is a cafeteria on campus. The College has no dormitories.

Health Services Although the College does not provide medical care, full-time students may participate in the Kaiser Foundation Hospital Plan. Students who wish to do so must register for the plan by October 25th of fall semester and January 20th for spring semester.

Student Employment Students interested in employment should contact the Student Aid Officer following formal registration.

Student Exhibitions The College presents a large exhibition of student work following Commencement each year, as well as occasional exhibitions at other institutions. The College reserves the privilege of temporarily retaining student work for exhibition, and also reserves the right to reproduce and publish such work. Work so retained may not be removed by the student without proper authorization.

Scholarships

Scholarships totaling \$45,000 will be offered by the College of the San Francisco Art Institute for the 1969/70 Academic Year.

Eligibility

Each applicant will be reviewed by the Scholarship Committee, which will make awards on the basis of outstanding promise and need.

Only undergraduates planning to carry a minimum of 12 units and graduate students carrying 10 or more units will be considered for grants or scholarships. New students must file a formal application for admission before applying for a scholarship. Entering freshmen must have a B average from high school, and transfer or continuing students must have a 3.0 average on a 4.0 scale.

The College reserves the right to make changes in the specific amounts of individual scholarships under special circumstances, to review student performance at the end of the fall semester before continuing a scholarship for the spring semester, and to award only a part or none of the funds shown should the quality of work submitted be insufficient.

Scholarships for Entering Students

Artforum Scholarship In cooperation with Artforum magazine, full-tuition will be offered to one entering undergraduate transfer student for the academic year 1969/70.

International Scholarship One full-tuition scholarship for 1969/70. Eligibility is limited to applicants who are citizens of a country other than the United States or its possessions.

Freshmen Scholarships Five scholarships offering half-tuition for one year will be awarded to entering freshmen.

Scholarships for Continuing Students

Agnes Brandenstein Memorial Scholarship

Awarded for advanced study in ceramics; applicants must have had previous training or work in ceramics.

Ellen Hart Bransten Memorial Scholarship

Full-tuition for a continuing fourth-year student of exceptional promise in painting or printmaking.

Hector Escobosa Scholarship

Full-tuition granted to one upper division student in painting.

Six *General Scholarships* are offered in memory of Anne Bremer, Aline D. Gunst, Adelaide Lewis, James O. Phelan, Abraham Rosenberg, and Virgil Williams.

Graduate Scholarships Tuition scholarships are awarded to all graduate students of proven financial need according to the following pattern: First semester: no scholarship; Second and third semesters: scholarship equal to one half of tuition; Fourth semester: scholarship equal to full tuition. Graduate students should see the Student Aid Officer during their first semester of the graduate program in order to apply for scholarship assistance during the remaining semesters.

Other Financial Aids

The College offers additional assistance to students through its participation in the Federal Guaranteed Loan Program, the United States Aid Fund and the Federal Educational Opportunity Grants Program. The College also offers a limited number of paid part-time jobs under the College's own program as well as the Federal College Work-Study Program to registered students.

Scholarship Applications

Applications for 1969/70 scholarships must be received by April 25, 1969; applications for the 1970-71 year must be received by April 24, 1970. Entering students applying for scholarships must complete the Parents' Confidential Statement, which may be obtained from the Institute's Registrar.

Financial Information

Tuition Fees are payable in full at the time of registration for each semester. Checks and drafts are to be drawn to the order of the San Francisco Art Institute.

Tuition

1-11 units: \$50 per unit per semester
12-17 units (full time): \$600 per semester
Per unit above 17 units: \$45 per semester

Deferred Payment of Tuition For those who prefer monthly tuition payments, deferred payment plans on a contract basis are available through Tuition Plan, Inc., an independent business concern, which requires a minimum contract of \$500 per academic year. Complete information may be obtained from the cashier at the Institute.

Application Fee—\$10 This fee must accompany all applications for the Bachelor of Fine Arts, Master of Fine Arts or Certificate programs, and all students intending to carry 8 or more units, including those from students applying for scholarships and admission simultaneously. It does not apply to tuition and is not refundable.

Tuition Deposit—\$75 Entering students must submit a \$75 tuition deposit before their applications are complete. This deposit is non-refundable and applicable only for the semester the student makes application.

Continuing and re-entering students must make the non-refundable deposit of \$75 prior to registering each semester. The deposit is applicable only for that semester. Students carrying fewer than eight units do not make the tuition deposit. Students must complete their registration, including payment of tuition in full, on the appropriate registration day as shown on the Academic Calendar.

Change of Program Fee—\$2.00 Charged for each program change after the close of registration.

Transcript Fee—\$1.00 One Transcript of academic record is issued without charge. Fee must accompany subsequent transcript request.

Personal Checks Returned Unpaid—\$2.00

Late Registration Fee—\$5.00 Charged to students registering for credit after the close of registration.

Withdrawals and Refunds Students are responsible for full tuition and fees incurred. Refunds may be made on tuition only and will not be authorized unless notice of withdrawal from a class or the college is filed in writing with the Registrar. Refunds, when applicable, are based on full tuition and will be allowed according to the following schedule:

First week of semester—80%
Second week of semester—60%
Third week of semester—40%
Fourth week of semester—20%

Refunds cannot be made after the fourth week of the semester, nor can they be made to students who are dismissed from the College. Any money owing the Institute is due on the day of withdrawal from the College.

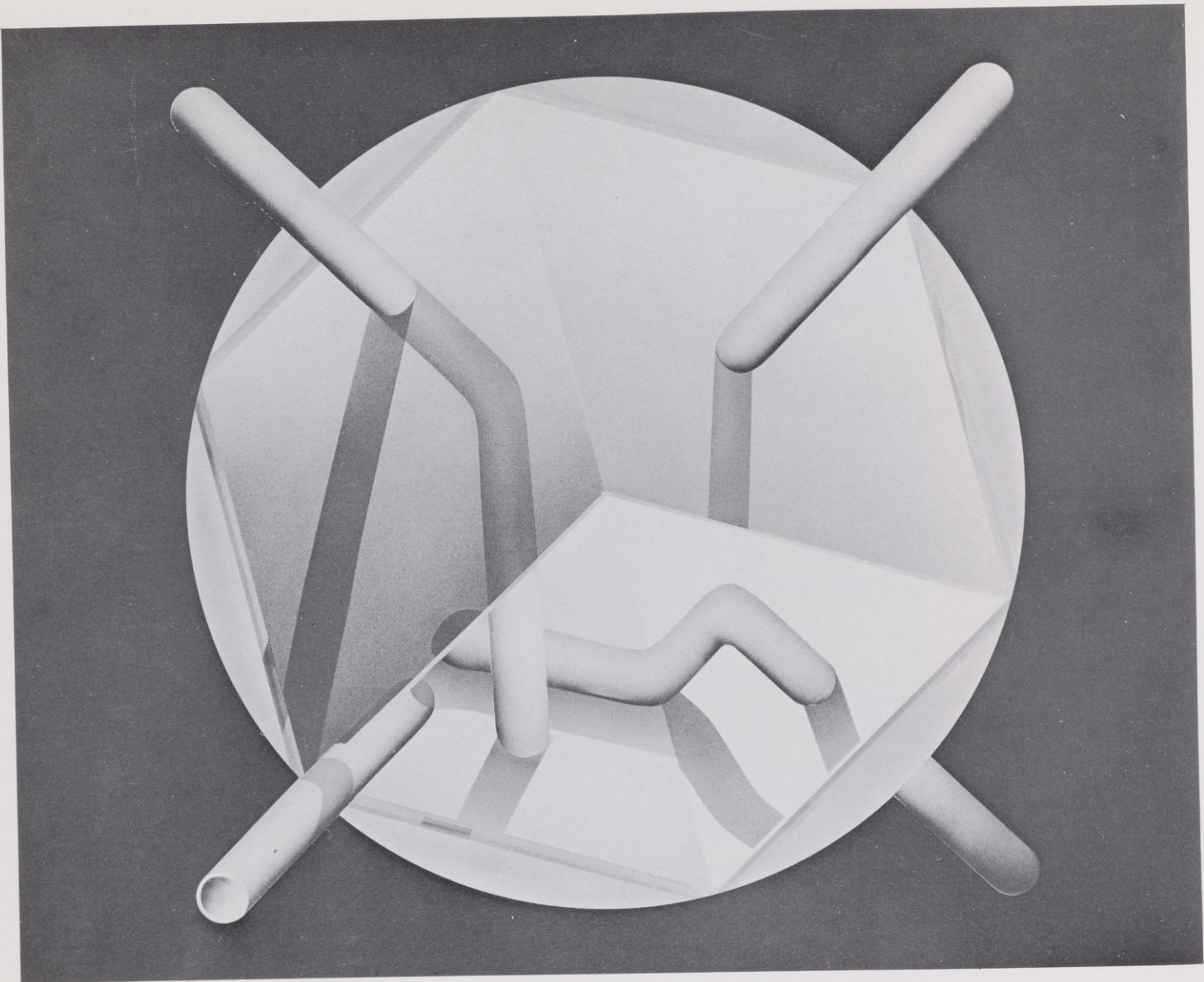
Unpaid Accounts The Registrar will not release grade reports, transcripts, degrees or certificates for any student whose account has not been paid in full, nor may a student whose account is delinquent register for subsequent semesters.



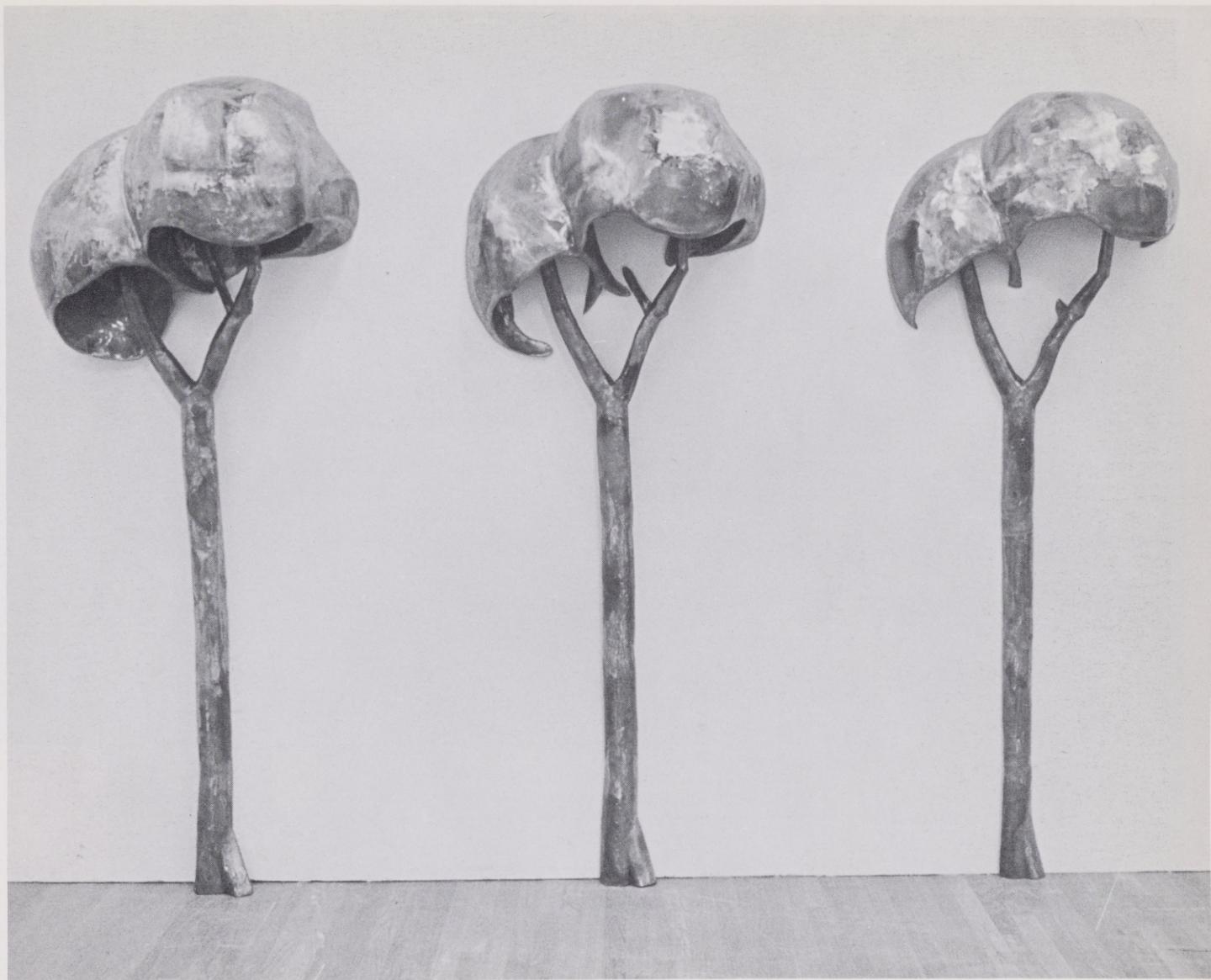
Oil painting by Tron Bykle, Graduate Student



Metal sculpture by Michihiro Kosuge, second year



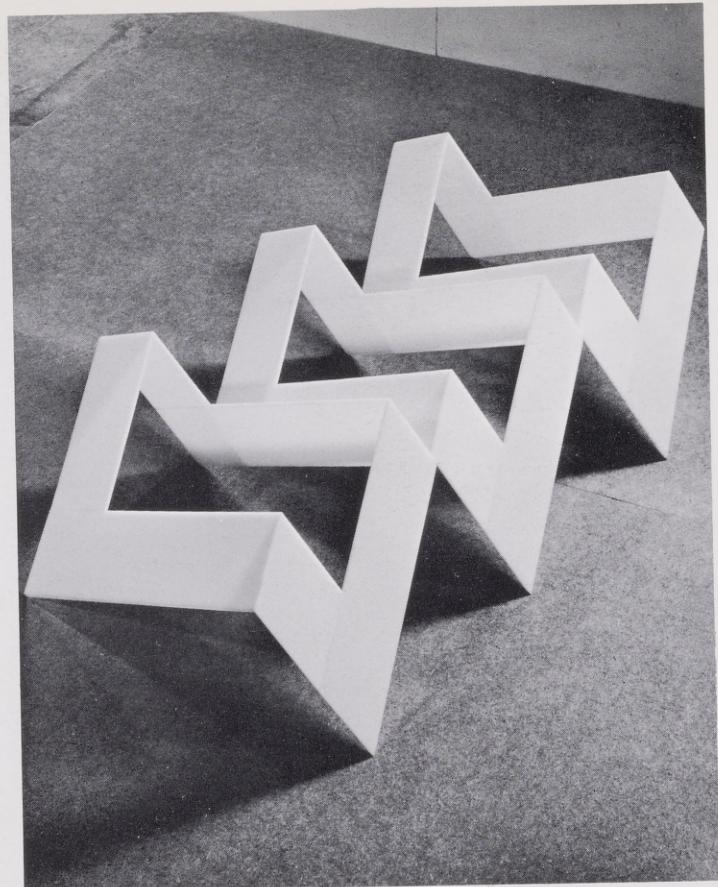
Acrylic painting by Wilson Orr, Jr., third year



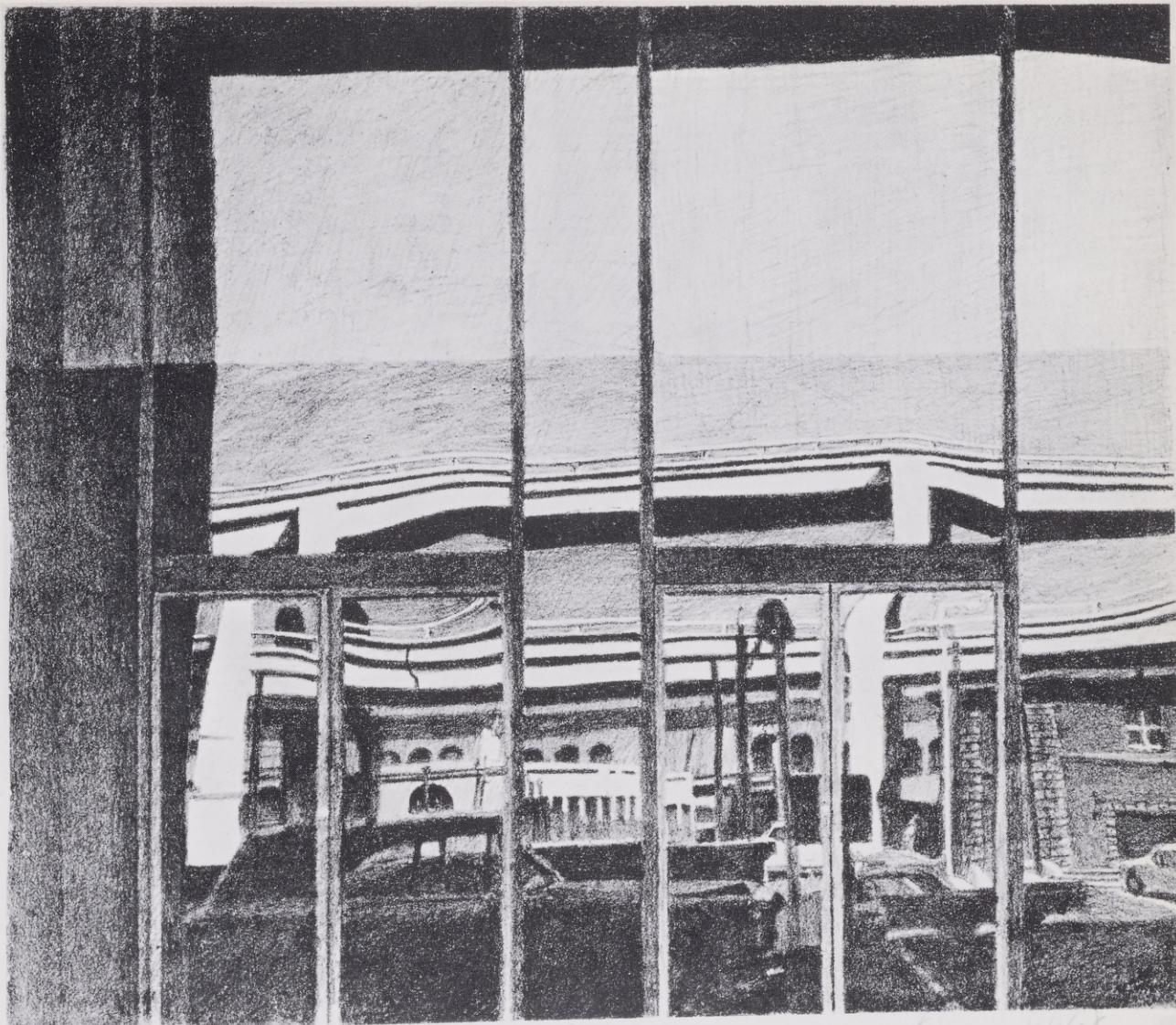
Metal Sculpture by Brian Maughan, Graduate Student



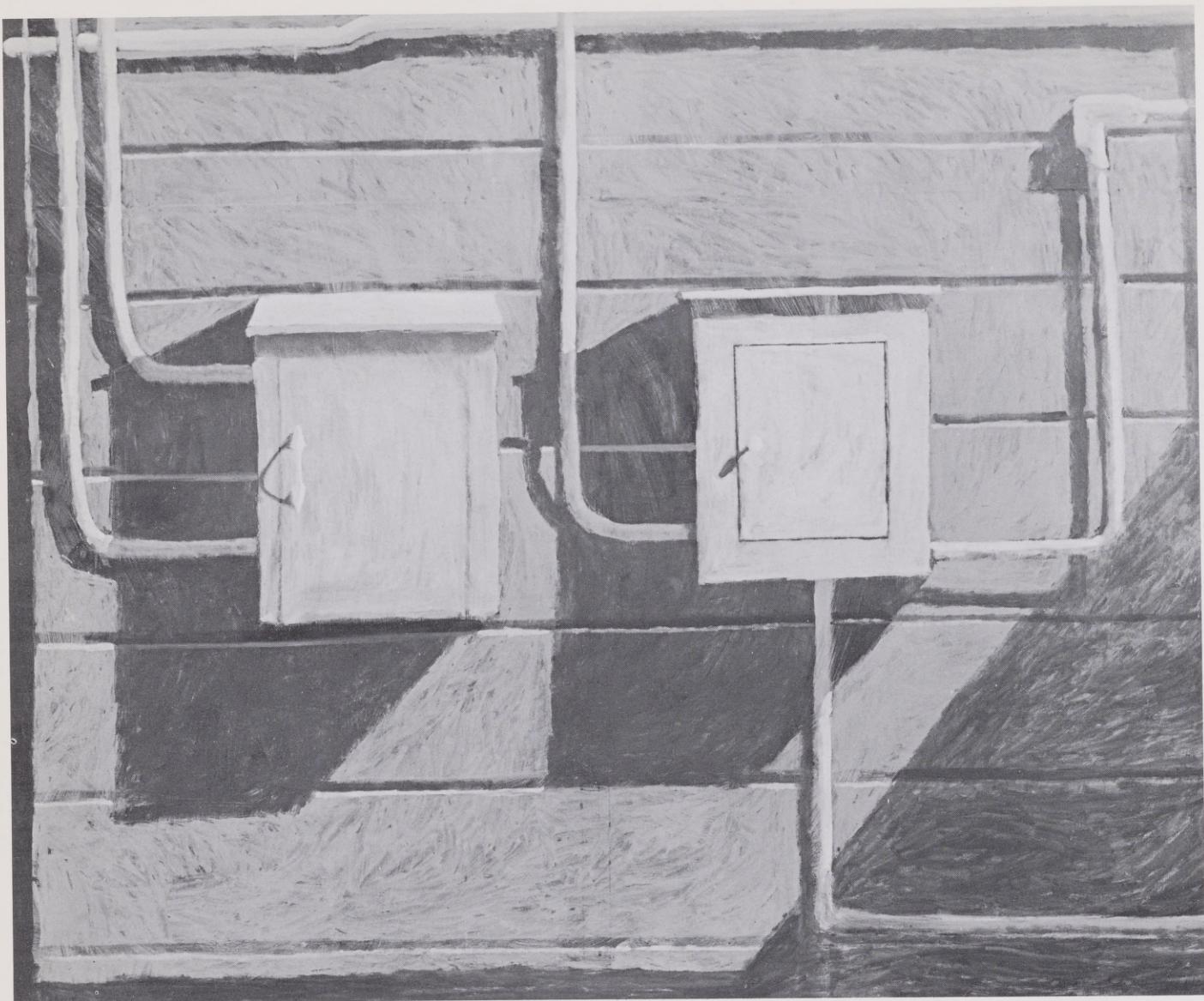
Etching by Jane Hirsh, third year



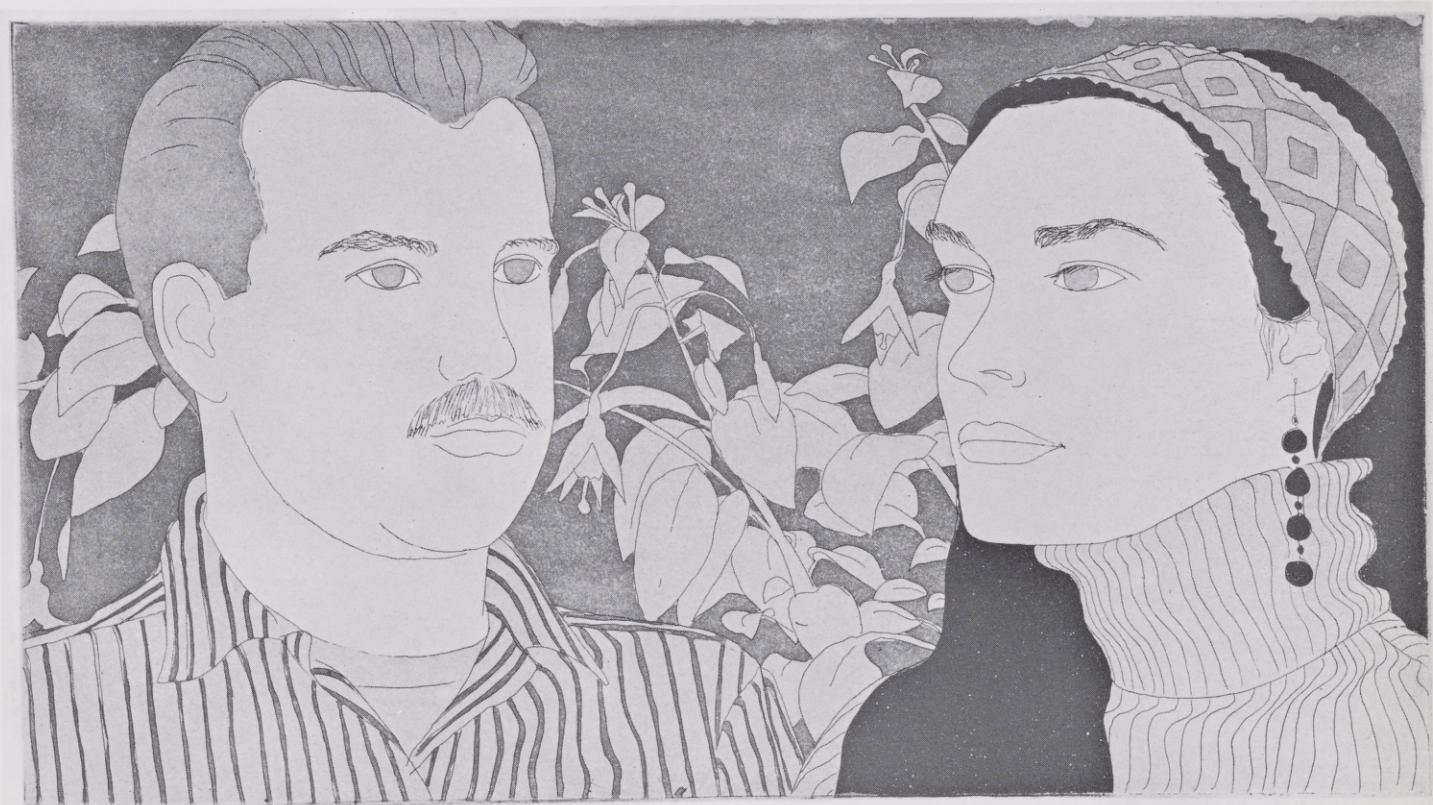
Plastic sculpture by Cynthia Norton, fourth year



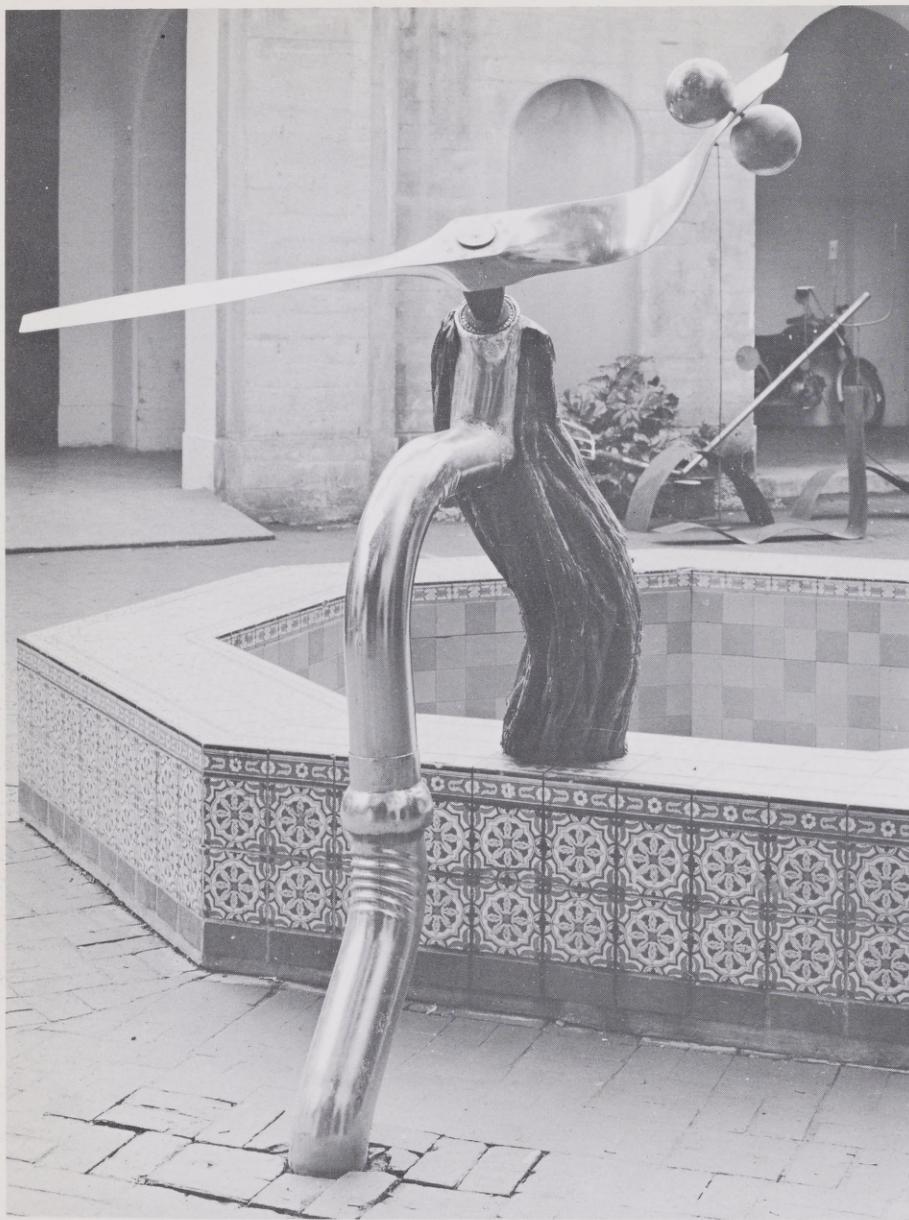
Lithograph by Omer B. Wilson, fourth year



Oil painting by Michael Greene, fourth year



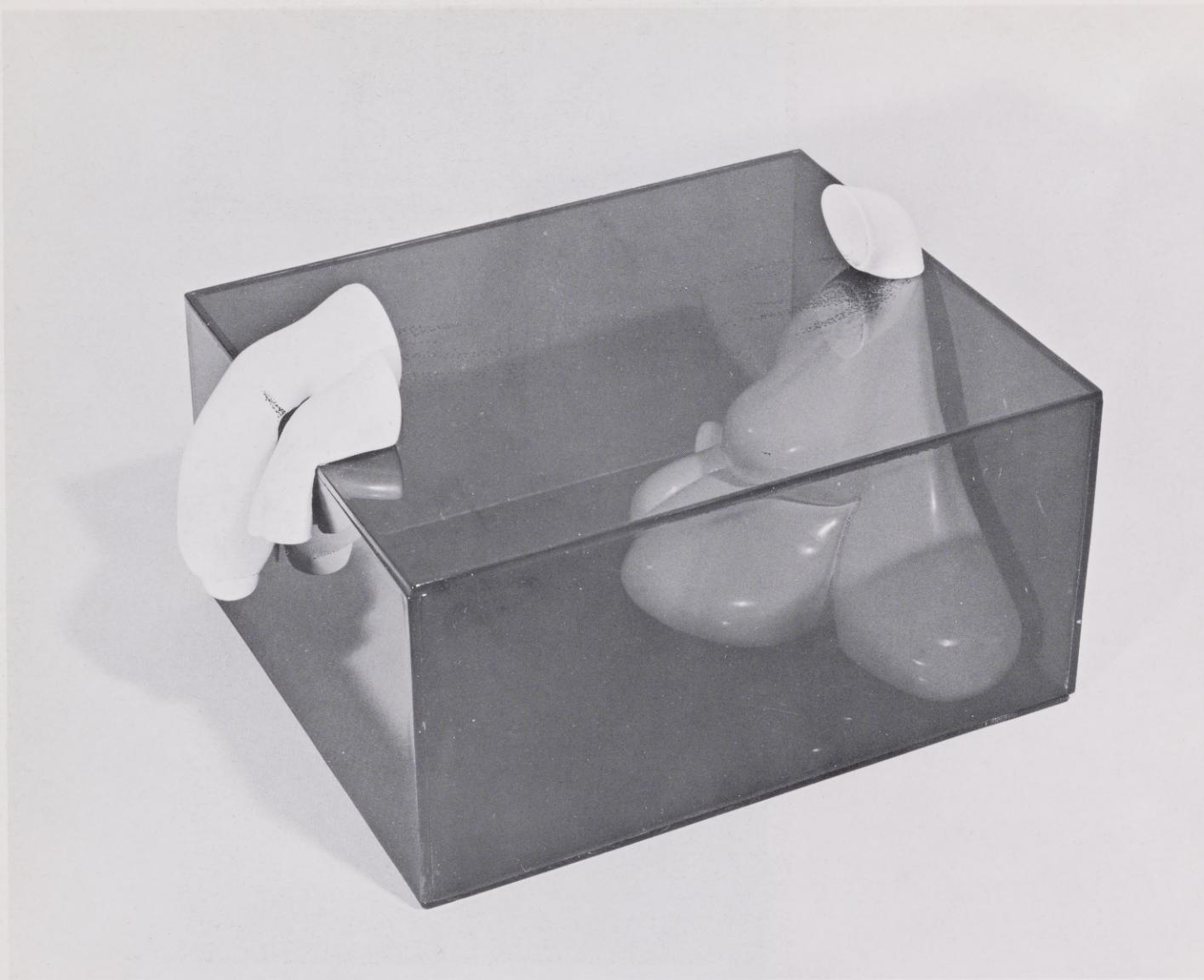
Etching by Anthony Davis, fourth year



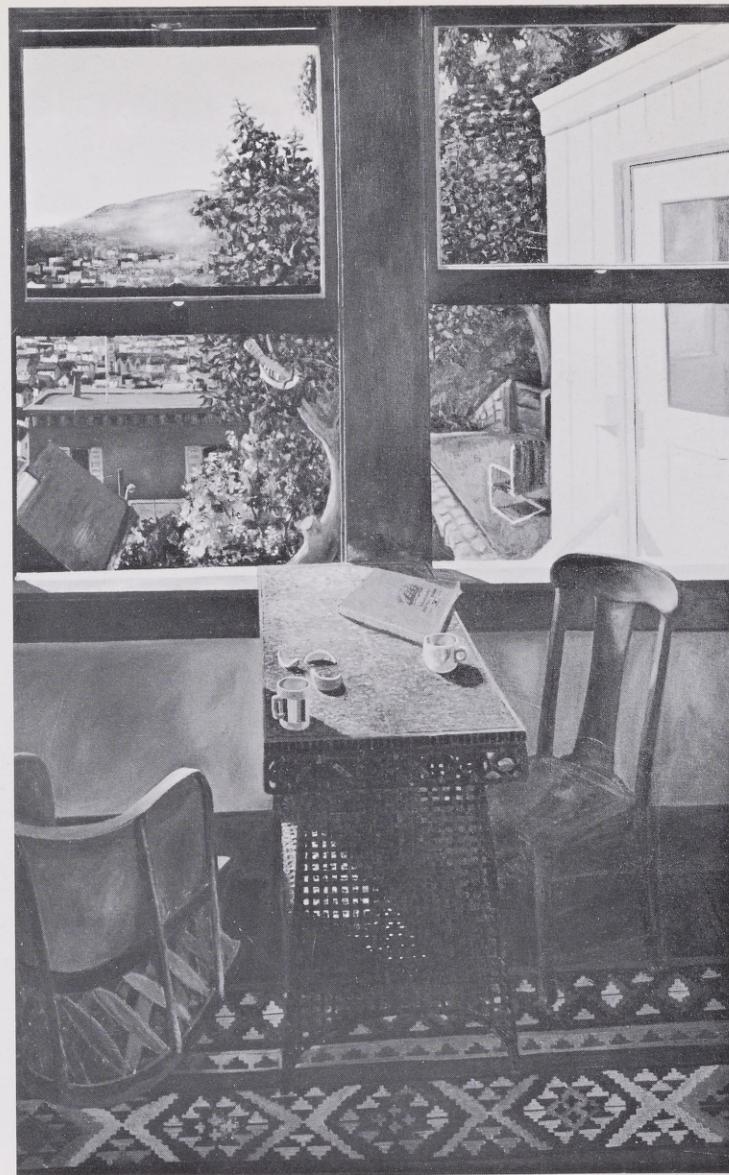
Metal sculpture by David Shivetts, fourth year



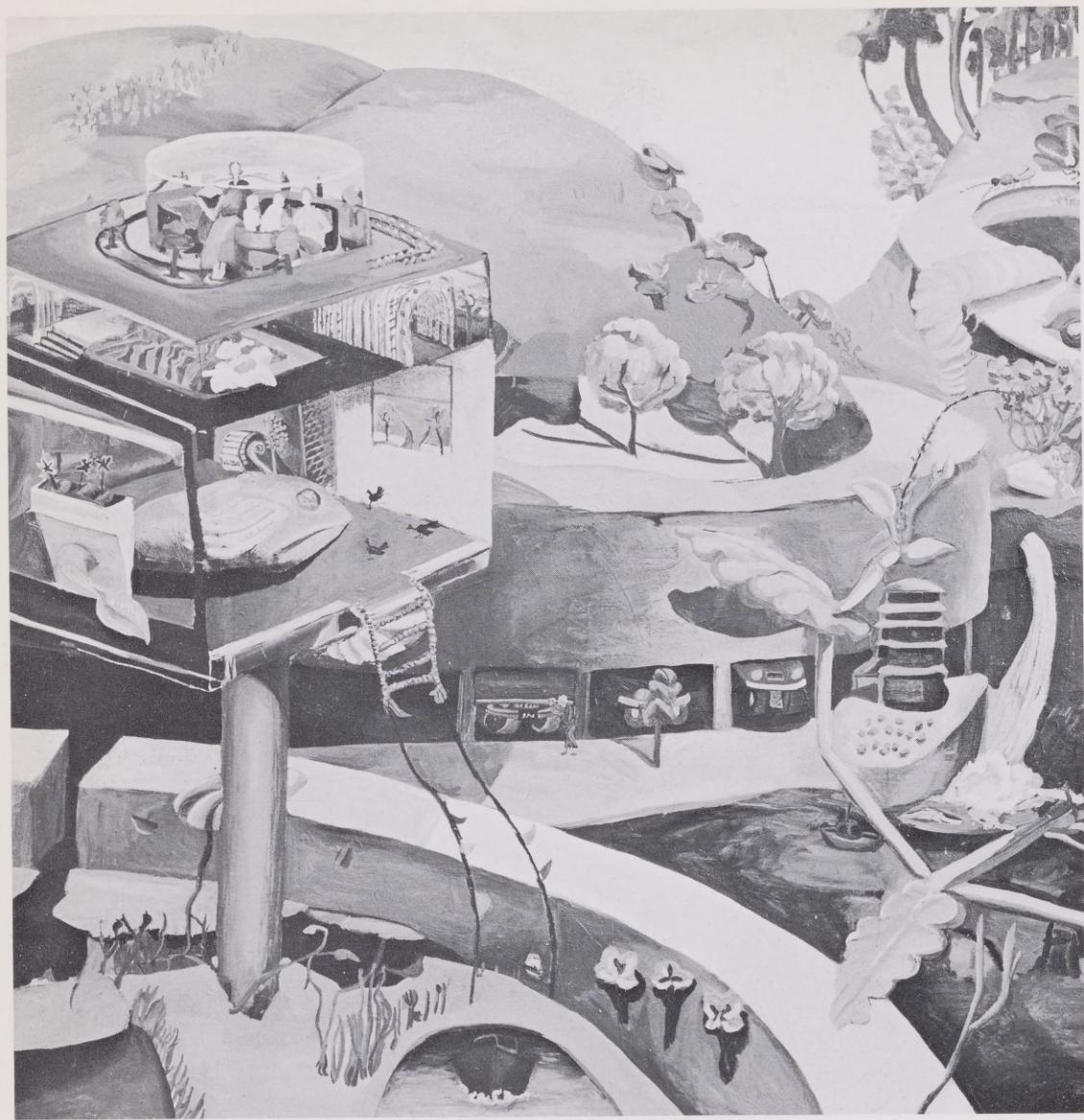
Oil painting by Margaret Olwell, fourth year



Plastic sculpture by James Servais, second year



Oil painting by Lanny Little, Graduate Student



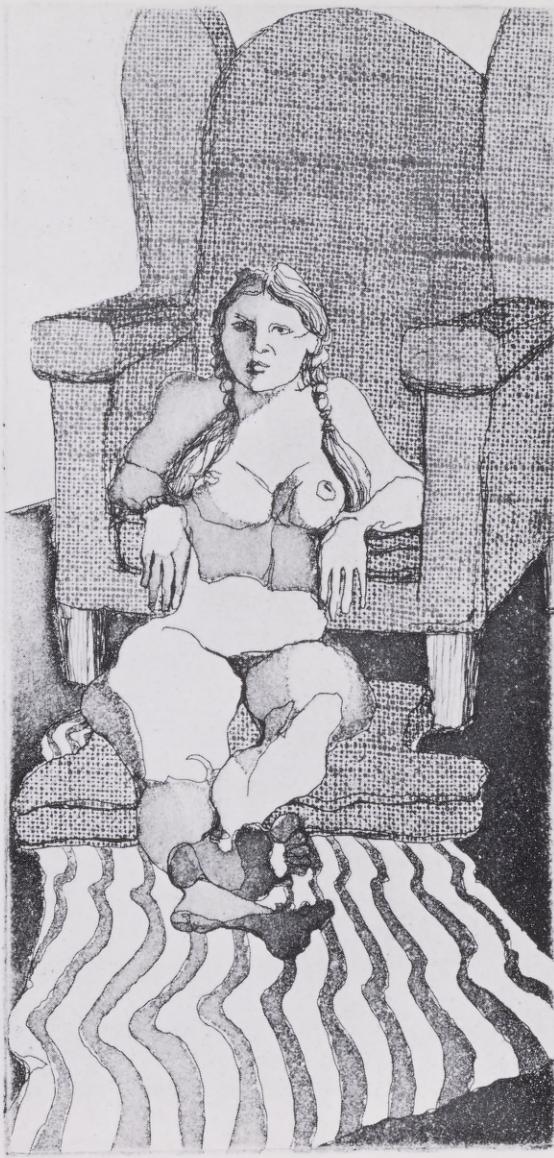
Oil painting by Nancy McClellan, fourth year



Oil painting by Kendall King, fourth year



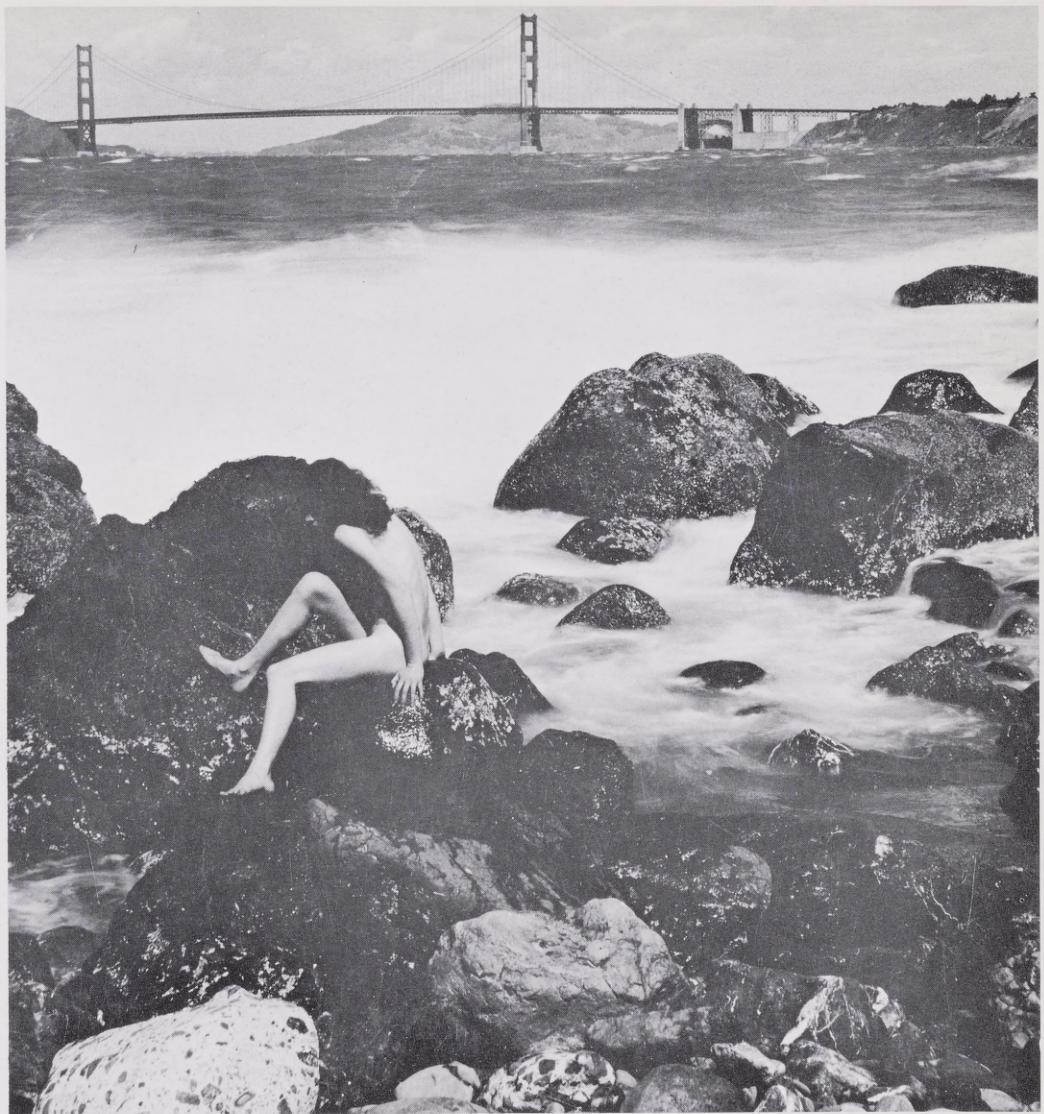
Ceramic by John Jacobs, fourth year



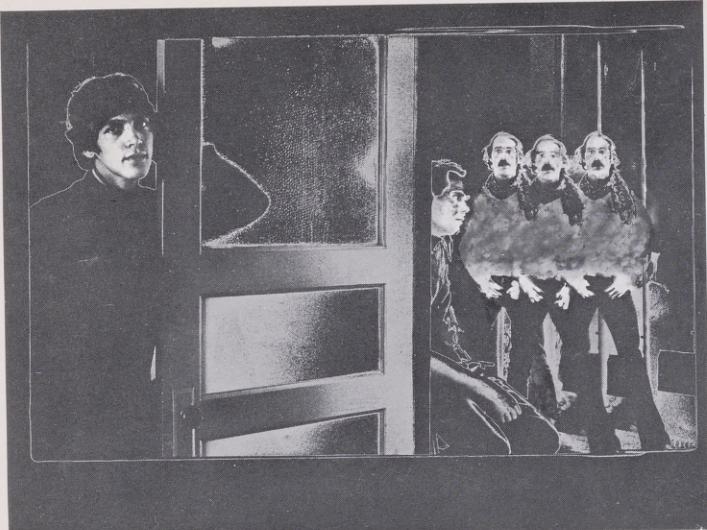
Etching by Elinor Distler, third year



Sande Marshall, fourth year student



Harrison Branch, third year student



1



2



4

- 1 Richard K. W. Kam, second year student
- 2 Ingeborg Gerdes, second year student
- 3 G. R. Harrison, second year student
- 4 Hugh Harpole, second year student

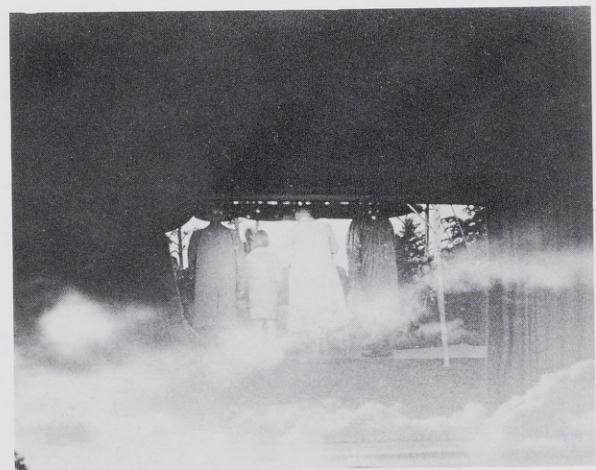
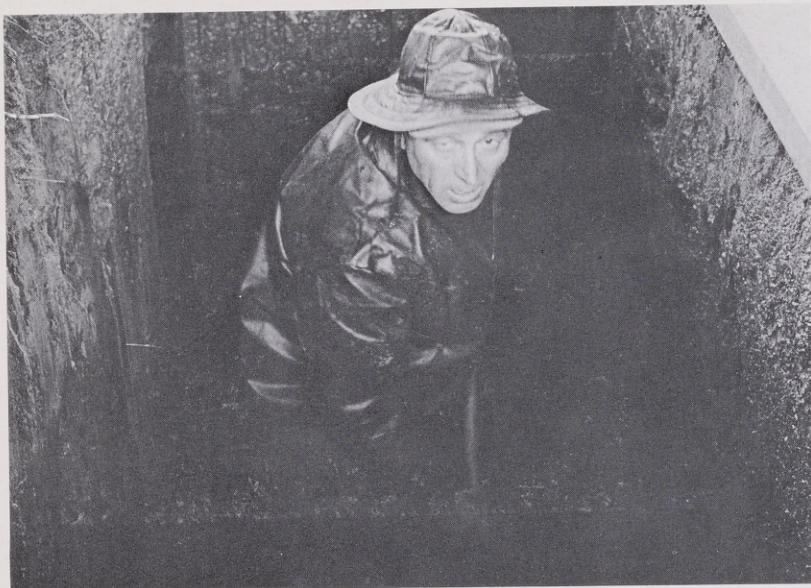


I



2

- 1 Hugh Harpole, second year student
- 2 Ingeborg Gerdes, second year student



Ken Graves, third year student



I



2

1 Film, Dennis Hearne, third year student
2 Film, Robert Mifsud, fourth year student

Undergraduate Painting

The curriculum for majors in painting has been designed to permit the student maximum involvement in his major field and to assure him the opportunity to experience within it the possibilities of a variety of media and techniques. Basic to the student's growth is association with master artist-teachers who present information, introduce ideas and intensify their demands at times appropriate to his development.

The relation of the artist-teacher to the student precludes the possibility of specific course descriptions for the studio courses in painting and drawing. The instructor is not asked to teach a syllabus covering specific material for presentation to all students in any class. Rather, he is asked to present material from his experience, convictions and technical knowledge in the order and at the rate which, in his judgment, will be best related to the needs of the individual student. Various classes emphasize work from the model, still life, nature and imagination as necessary to the student's development.

In each semester the student takes a painting class of four units from one instructor, and a drawing class of three units from the same or another instructor. In addition to these two classes and other required courses, he will usually take at least one other elective course in painting or drawing in the second, third and fourth years. A third or fourth year student may elect to take up to two additional units in any course in his major for which he is already enrolled for four units.

Painting Curriculum

<i>First Year</i>	<i>Fall / Spring</i>	<i>Third Year</i>	<i>Fall / Spring</i>		
1 Drawing	3	3	101 Drawing	3	3
2 Painting	4	4	102 Painting	4	4
33A, B Modern Art History	1	1	7B Printmaking	3	
47A, B Humanities	5	5	147A, B Humanities	5	5
30 English	3		Electives		2
5 Beginning Sculpture		3	<i>Total Units</i>	15	14
<i>Total Units</i>	16	16			
<i>Second Year</i>	<i>Fall / Spring</i>	<i>Fourth Year</i>	<i>Fall / Spring</i>		
51 Drawing	3	3	101 Drawing	3	3
52 Painting	4	4	102 Painting	4	4
4 Sculpture Lecture	1		197A, B Humanities	5	5
5 Sculpture	3		Electives	2	2
7A Printmaking		3	<i>Total Units</i>	14	14
97A, B Humanities	5	5			
<i>Total Units</i>	16	15			

Requirement for BFA degree: 120 units

Course Descriptions

1/51/101 Drawing

First through fourth year drawing. Work in a variety of media including pencil, charcoal, collage, tempera and ink. 3 units per semester.

2/52/102 Painting

First through fourth year painting. Work primarily in oil painting as well as other painting media. 3-4 units per semester.

122 Materials of Painting

Study of the entire range of media used by the contemporary painter. Emphasis on both traditional and new synthetic materials. 3 units.

198 The Honors Program

The Honors program consists of seven units of independent work each semester under a faculty advisor. Semi-private studios are provided for students in the program. Three units of elective studies, and the regular five unit Humanities course complete the program for a total of 15 units of work each semester. Honors students must complete all lower division requirements for their major before graduation. Prerequisite for enrollment in the program is third year standing and the approval of the Departmental Committee of Honors Advisors. Students who wish to enroll for the program must secure an application for the Honors Program from the Receptionist. The completed application should be given to the Department Chairman not later than two weeks prior to pre-registration for the following semester.

Painting Faculty

Bruce McGaw

Department Chairman

Painter. BFA, California College of Arts and Crafts. Exhibited: in traveling shows throughout the U.S. and locally at M.H. de Young Museum, Palace of the Legion of Honor, Oakland Art Museum, Santa Barbara Museum, Richmond Art Center.

Tom Akawie

Painter. AB, MA, University of California, Berkeley. Studied at Los Angeles City College. One man shows: Bolles Gallery, S.F.; Berkeley Gallery, Berkeley; Comara Gallery, L.A.; Long Beach Art Museum. Exhibited: S.F. Museum of Art; Krannert Art Museum; N.Y. World's Fair, American Express Pavilion; David Stuart Gallery, L.A.

John Frost

Painter. BFA, MFA, S.F. Art Institute. One-man shows: University of California, Berkeley, Lincoln University, S.F.; Herald Gallery, S.F.; S.F. Art Institute.

David Hannah

Painter. MFA, S.F. Art Institute. Studied: University of Oklahoma; Rice Institute. Exhibited: National Student Exhibition, State University College, New Paltz, N.Y.; Dallas Museum of Fine Arts, Whittie Museum, San Antonio.

Julius Hatofsky

Painter. Studied: Art Students League, Academie de la Grande Chaumier, Hans Hofmann School. Represented by Egan Gallery, N.Y., and collection of the Whitney Museum. Recipient of a National Endowment for the Arts grant in 1967.

Wally Hedrick

Painter. BFA, San Francisco Art Institute; San Francisco State College, graduate work. Exhibited: Museum of Modern Art, S.F. Museum of Art. One man show: Balboa Gallery, Newport, California. Prizes: 1963 Phelan Award, M.H. de Young Memorial Museum. Recipient of National Endowment for the Arts grant, 1968.

Tom Holland

Painter. Studied: University of California, Santa Barbara and Berkeley. Awarded Fullbright fellowship. Exhibited: S.F. Museum of Art, Richmond Art Center, Oakland Museum, La Jolla Art Center, University of Chile. One-man shows: Wilder Gallery, L.A.; Hansen Gallery, S.F.

Jack Jefferson

Painter. Studied: University of Iowa, S.F. Art Institute. Rosenberg Traveling Fellowship. One man shows: M.H. de Young Museum, Metart Gallery, S.F. Exhibited: Palace of the Legion of Honor, S.F.; Poindexter Gallery, N.Y.; Stanford University; S.F. Museum of Art.

Joseph Oddo

Painter. MFA, S.F. Art Institute. Studied: University of Richmond, Va.; Illinois Institute of Technology. Exhibited: S.F. Art Institute 80th Annual; Richmond Art Center Annual.

Norman Stiegemeyer

Painter. BFA, MFA, S.F. Art Institute. Studied: Academy of Art, Nuremberg, with a German government grant. One man shows: Richmond Art Center, New Mission Gallery, S.F. Exhibited: Winter Invitational, California Palace of the Legion of Honor; Frankische Gallery, Nuremberg; SECA Show at S.F. Museum of Art; Gordon Woodside Gallery, S.F.; Dilexi Gallery; Whitney Annual.

Leo Valledor

Painter. Studied: S.F. Art Institute. Exhibited: Walker Art Center, Minneapolis; Park Place Gallery, N.Y.; Bykert Gallery, N.Y., Dallas Museum of Art; Institute of Contemporary Art, Philadelphia; Massachusetts Institute of Technology. One-man Shows: Dilexi Gallery, S.F.; Graham Gallery, N.Y.

Franklin Williams

Painter. BFA, MFA, California College of Arts and Crafts. Exhibitions: S.F. Museum of Art, Oakland Art Museum; Southern Oregon College; Richmond Art Center; 1968 Whitney Annual.

Undergraduate Printmaking

The printmaking program is designed to provide the student with a continuing creative challenge throughout his tenure at the San Francisco Art Institute. Its courses are set up first, to give the student all the technical and aesthetic instruction necessary for his development, and second, to provide a workshop environment conducive to his or her total involvement as a developing printmaker.

The faculty is a diverse group of artists who in their different ways are turned-on to the contemporary world and who explore its challenge through the form of the print. They see their responsibility to the student as being one of stimulation and encouragement. That is, of opening doors to the multiple world of the 20th century where new ideas, new materials and new techniques are an ever-present reality and where the real danger is for the contemporary person to hide from his reality. Their intent is to give purpose and direction to the student's energy to create so that upon graduation he or she will have skills and the desire necessary to continue the process of individual self-creation into a mature artist printmaker.

Printmaking Curriculum

<i>First Year</i>	<i>Fall / Spring</i>	<i>Third Year</i>	<i>Fall / Spring</i>
1 Drawing	3	3	107 Printmaking
2 Painting		4	103A, B History of Printmaking
7A, B Printmaking	3	3	1
33A, B Modern Art History	1	1	3
47A, B Humanities	5	5	101P Drawing for Printmakers
30 English	3		147A, B Humanities
<i>Total Units</i>	15	16	5
		8B Photography	5
		4 Sculpture Lecture	
<i>Second Year</i>	<i>Fall / Spring</i>	<i>5A Sculpture</i>	3
57A, B Printmaking	3	3	
51P Drawing for Printmakers	3	3	<i>Total Units</i>
52 Painting	4		16
8A Photography		4	15
97A, B Humanities	5	5	
<i>Total Units</i>	15	14	
<i>Fourth Year</i>	<i>Fall / Spring</i>		
		101P Drawing for Printmakers	3
		107 Printmaking	3
		197A, B Humanities	5
		52 Painting	4
		Electives	3
		<i>Total Units</i>	3
			15
			14

Requirement for BFA degree: 120 units

Course Descriptions

7A, B Printmaking

Introduction to techniques of lithography (part A), etching (part B) and woodcut as a primary means of expression. Individual and group discussions, lectures and museum trips. 3 units per semester.

51/101P Drawing for Printmakers

A special drawing section taught by various members of the printmaking faculty. 3 units per semester.

103A, B History of Printmaking

Lectures and individual examination of historical and contemporary prints from local collections, including the Achenbach Foundation for Graphic Arts. 103A is prerequisite to 103B. 1 unit per semester.

57/107 Printmaking

Color printing and experimentation with techniques to increase the student's technical assurance and develop his individual expression. Intensive individual work, combined with group discussions and critiques relating the history and philosophy of printmaking to the student's individual achievement. Lectures and museum trips. 3 units per semester.

124 Typography

The art of the page and the book. Workshop course involving production of printed work. One semester course 3 units.

A third or fourth year student may elect to take up to two additional units in any course of four or more units in his major.

198 The Honors Program

The Honors Program consists of seven units of independent work each semester under a faculty advisor. Semi-private studios are provided for students in the program. Three units of elective studies, and the regular five unit Humanities course complete the program for a total of 15 units of work each semester. Honors students must complete all lower division requirements for their major before graduation. Prerequisite for enrollment in the program is third year standing and the approval of the Departmental Committee of Honors Advisors. Students who wish to enroll for the program must secure an application for the Honors Program from the Receptionist. The completed application should be given to the Department Chairman not later than two weeks prior to pre-registration for the following semester.

Printmaking Faculty

Richard Graf

Department Chairman

Printmaker, painter. BFA, MFA, California College of Arts and Crafts. One man shows: S.F. Museum of Art; Berkeley Gallery; Cellini Gallery, S.F.; Richmond Art Center. Exhibited: Pennsylvania Academy, Philadelphia Print Club, Wichita Art Association, Richmond Art Center. Collections: Library of Congress, Achenbach Foundation for the Graphic Arts.

Dennis Beall

Printmaker. BA, MA, S.F. State College. Exhibitions include: Paris Biennial; 3rd International Triennial Exhibition of Graphics, Grenchen, Switzerland; Whitney Museum Annual; national printmaking shows at Brooklyn Museum, Oklahoma Art Center, Western Michigan University. One man shows include: Richmond Art Center, Hansen Galleries, S.F.

Kathan Brown

Printmaker. BA, Antioch College, Ohio. Studied Central School of Art, London. One man exhibit Hansen Galleries, S.F. Exhibited: Library of Congress, Washington, D.C.; Brooklyn Museum, Brooklyn, N.Y.; Graphic Arts USA exchange exhibition with Russia.

Jack Stauffacher

Graphic Designer. Studied: San Mateo Junior College; Fulbright Scholar in Italy. Formerly Director of New Laboratory Press and Assistant Professor of Typographic Design, Department of Graphic Arts, Carnegie Institute of Technology; Former Typographic Director, Stanford University Press; Owner, the Greenwood Press, S.F. Awards: American Institute of Graphic Arts, Fifty Books of the Year.

E. Gunter Troche

PhD, University of Munich. Director of Achenbach Foundation for Graphic Arts; former Director of the Germanic National Museum, Nuremberg. Author of several books and articles on the history of art.

Gerald Gooch

Printmaker. BFA, California College of Arts and Crafts. One man shows: Derby Street Gallery, Arleigh Gallery, University of Colorado Gallery, M.H. DeYoung Museum. Exhibited: Richmond Art Center, I.B.M. Gallery, Trutton Gallery, Hansen Gallery. Prizes: California State Fair, Oklahoma Art Center, Pasadena Purchase Award.

Victor Moscoso

Printmaker. BFA, Yale. Studied Cooper Union, New York; San Francisco Art Institute. Exhibitions: Peirson Gallery, New Haven; Bolles Gallery, S.F.; Gallery Da Silva, Santa Barbara; Gallery Horizons, Sausalito; Moore Gallery, San Francisco.

Robert Fried

Printmaker. Studied: N.Y.C. Community College, Cooper Union, MFA, S.F. Art Institute. Fulbright Scholarship, Spain. Exhibited: Baltimore Museum; Museo Arte Contemporaneo de Madrid; Instituto Norteamericano, Barcelona; Signals, London; Elena Sonnabend, Paris. One-man shows: The Brata Gallery, N.Y.; East End Gallery, Mass.; El Bosco, Madrid; de Saisset, U. of Santa Clara; Galeria Van der Voort, S.F.

Undergraduate Photography

The main purpose of the program is to develop the highly creative photographer, one capable of making photography a fine art and life's work. The program is designed to stimulate the student into using the camera as a tool to probe the world around him, and thereby to sharpen his perceptivity.

A twofold challenge underlies each problem assigned: first that every student be encouraged to work out an altogether individual solution, and then, that the photographs be evaluated primarily in terms of how successfully they communicate their maker's intentions. All peripheral study—of photograph's history, of its leading practitioners and their philosophies—will focus on the same issue: that the compelling, communicative potential of good photography relies upon the aesthetic integration of technical dexterity and clear, perceptive seeing.

Photography Curriculum

<i>First Year</i>	<i>Fall / Spring</i>	<i>Third Year</i>	<i>Fall / Spring</i>
8A Expression	3	108.1 Advanced Photography	3
8B Technique		108.2 Advanced Photography	3
2 Painting	4	10A Beginning Filmmaking	3
1 Drawing		10B Technical Orientation to	
33A, B Modern Art History	1	Filmmaking	3
47A, B Humanities	5	57A Printmaking	3
30 English	3	147A, B Humanities	5
<i>Total Units</i>	<i>16</i>	<i>Total Units</i>	<i>17</i>
			<i>14</i>

<i>Second Year</i>	<i>Fall / Spring</i>	<i>Fourth Year</i>	<i>Fall / Spring</i>
58.1 Intermediate Photography	3	108.1 Advanced Photography	3
58.2 Intermediate Photography	3	108.2 Advanced Photography	3
4 Sculpture Lecture	1	197A, B Humanities	5
5 Sculpture	3	Electives	3
97A, B Humanities	5	<i>Total Units</i>	<i>14</i>
<i>Total Units</i>	<i>15</i>		
			<i>14</i>

Requirement for BFA degree: 120 units

Course Descriptions

8A Expression

Introduction to photography as expression. Intensive use of camera. One semester course. 3 units.

8B Techniques

Demonstration and application of techniques. One semester course. 3 units.

58 Intermediate Photography

Intermediate work in photography with two different instructors. 3 units per semester.

108 Advanced Photography

Advanced work in photography with two different instructors. Intensive concentration on individual photographic projects. In addition to individual projects, group and specially directed projects will be assigned. 3 units per semester. A fourth year student may elect to take up to four additional units in any one of these courses.

198 The Honors Program

The Honors Program consists of seven units of independent work each semester under a faculty advisor. Semi-private studios are provided for students in the program. Three units of elective studies, and the regular five unit Humanities course complete the program for a total of 15 units of work each semester. Honors students must complete all lower division requirements for their major before graduation. Prerequisite for enrollment in the program is third year standing and the approval of the Departmental Committee of Honors Advisors. Students who wish to enroll for the program must secure an application for the Honors Program from the Receptionist. The completed application should be given to the Department Chairman not later than two weeks prior to pre-registration for the following semester.

Photography Faculty

Jerry Burchard

Department Chairman

BFA, S.F. Art Institute. Exhibitions: S.F. Museum of Art.

John Collier, Jr.

Photographer. Studied: S.F. Art Institute. Guggenheim Fellowship. Shows: Museum of Modern Art, Family of Man Exhibition.

Richard Fraenkel Conrat

Photographer. AB, University of California.

Studied: Reed College, S.F. Art Institute. One man show at S.F. Museum of Art circulated by Western Association of Art Museums 1964-66. Special consultant to Museum of Modern Art on Dorothea Lange Memorial Exhibit, 1965. Editor and designer, Paul Hassel Memorial Exhibit, 1965-66.

Joe Humphreys

Department Assistant

Photographer. Studied: Art Center School, Los Angeles; S.F. Art Institute and San Francisco City College. One-man exhibition: Kalamazoo Art Institute. Group Exhibitions: Indiana University; University of California, Berkeley; George Eastman House Traveling Show.

Margery Mann

Photographer. BA, Goucher College; Graduate work, University of Chicago. One-man exhibitions: UC. Davis; E.B. Crocker Gallery, Sacramento; Toren Gallery, S.F.; "Photography at Mid-Century," Eastman House. Writes for Artforum, Contemporary Photography, Aperture and Infinity. Scientific photographer, U.C. Davis.

Steve Sokol

Photographer, BFA, San Francisco Art Institute

Blair Stapp

Photographer. BA, University of Wisconsin.

Formerly on the staffs of Edward Steichen and Milton Halberstadt. Acting Film Director, KQED.

Undergraduate Filmmaking

Individual artists have been using the motion picture medium as a personal creative tool since the earliest development of the movies, usually with little recognition or appreciation. Today there is an explosion of artists whose canvas is a reflective surface and whose pigments are pure light. Every large metropolitan area in the U.S. has scores of artists who choose the most powerful vehicle for the communication of ideas ever developed . . . the motion picture. The Bay Area has hundreds of film-artists. A decade ago, most of the same people would have been painters or sculptors or writers. Today they paint, write and sculpt with light and sound.

The San Francisco Art Institute can provide the unique function of a free atmosphere to aid individuals to tap fully their creative potential in making independent non-commercial motion-pictures. This program is not geared toward preparing people to "enter the motion-picture or T.V. industry." Instead, the emphasis is on using the motion-picture medium as a vehicle of free self-expression.

Filmmaking Curriculum

First Year

	<i>Fall / Spring</i>
10A Beginning Filmmaking	3
10B Technical Orientation to Filmmaking	
11 History of Filmmaking	
2 Painting	4
30 English	3
33A, B Modern Art History	1
47A, B Humanities	5
<i>Total Units</i>	16

Second Year

	<i>Fall / Spring</i>
60 Intermediate Filmmaking	3
61A, B Sound for Film	3
1 Drawing	3
57 Printmaking	3
97A, B Humanities	5
<i>Total Units</i>	14

Fall / Spring

Third Year

Fall / Spring

Fall / Spring

110 Advanced Filmmaking (from two different instructors)	6	6
4 Sculpture Lecture	1	
5 Sculpture	4	
147A, B Humanities	5	5
Electives		3
<i>Total Units</i>	16	14

Fall / Spring

Fall / Spring

Fall / Spring

198 Honors Filmmaking	7	7
197A, B Humanities	5	5
Electives	3	3
<i>Total Units</i>	15	15

Requirement for BFA degree: 120 units

Course Descriptions

10A Beginning Filmmaking

Each student will make one or more movies with emphasis on film as a tool of personal expression. 3 units.

10B Technical Orientation to Filmmaking

Demonstration and practice in using advanced technical equipment. 3 units.

11 History of Filmmaking

Viewing significant and important films of the past and present. 3 units.

12 Filmmaking for Non-Majors

Each student will make one or more movies with emphasis on films as a tool of personal expression. 2 units.

60 Intermediate Filmmaking

Further work on filmmaking projects. 3 units.

61A, B Sound for Film

This class will include films, excursions and studio workshops in the invention and processing of sound, together with demonstrations and discussions on the nature of sound. Also, the techniques of editing and synchronizing sound for film will be covered. 3 units.

110 Advanced Filmmaking

Work on individual filmmaking projects. Faculty and filmmakers from the community meet with students to solve technical problems and to view and criticize work in progress. (Not offered 1969-70)

198 Honors Filmmaking

Further advanced work on individual projects for students who have gained faculty approval. (Not offered 1969-70)

Filmmaking Faculty

Robert Nelson

Department Chairman

Filmmaker. BA, S.F. State College, MFA, Mills College. Film purchases: Oberhausen Film Archive, Museum of Modern Art, Brussels Film Archive, Vienna Film Archive, Smithsonian Institute.

James Broughton

Filmmaker, poet, playwright. BA, Stanford University. Studied: New School, N.Y. Lecturer: British Film Institute, Oxford University, Netherlands Film Museum, American Academy, Rome. Author of six books, six plays and the following films: *The Potted Psalm*; *Mother's Day*; *Adventures of Jimmy*; *Four in the Afternoon*; *Loony Tom the Happy Lover*; *The Pleasure Garden*; *The Bed*.

Ben VanMeter

Filmmaker. BA, Film-poetry at S.F. State College. Completed several films among which are "The Poon Tang Trilogy"; "Up Tight" (first prize Ann Arbor Festival); "San Francisco Trips Festival, an Opening." Helped found Canyon Cinema, Inc. where he is now director.

John Vieira

Electronics engineer. BA, Drama, San Francisco State College. Attended Heald Engineering College. Electronic test engineer for Hewlett-Packard. Created program tapes; formed guerrilla theatre in Washington, D.C.



Undergraduate Sculpture/Ceramics

The undergraduate sculpture/ceramics curriculum is planned to establish the student in a working sculptor's milieu as quickly as possible. From this basic position, the student is encouraged to branch out into various sculptural media as they may become relevant to his personal growth. To this purpose, the student is enrolled each semester for general sculpture for three units each with one or more members of the sculpture/ceramics faculty, up to a maximum of six units. The first month of the first year of general sculpture for all students, both majors and non-majors, is devoted to a shop orientation course organized on a pass-fail basis. Students who pass the course receive a pass card permitting their individual use of the shop facilities and their continuation in general sculpture. Students who fail the course must repeat it to pass, or drop general sculpture. A pass mark in this introductory shop course is required for all transfer students, no matter what their previous experience might be.

The relation of the artist-teacher to the student precludes the possibility of specific course descriptions other than general indications of media and level of advancement; and the teacher presents material from his experience, convictions and technical knowledge in the order and at the rate which, in his judgment, will be best related to the needs of the individual student.

Ceramics courses stress the tradition wherein a pottery vessel is regarded as a unique and beautifully rendered statement rather than a product of utilitarian design. In addition to pottery, fired clay sculpture constitutes a large part of ceramics courses. To make the full spectrum of color available to the student, all firing is done in low temperature range. Students desiring the designation "Ceramics" in their BFA degree are required to take Course 90, Glaze Calculation in their third year, and to take at least 20 units of General Sculpture with faculty members working in ceramics.

Sculpture / Ceramics Curriculum

First Year	Fall / Spring	
4 Sculpture Lecture	1	
5 Sculpture	3	3
1 Drawing	3	3
2 Painting		4
33A, B Modern Art History	1	1
47A, B Humanities	5	5
30 English	3	
<i>Total Units</i>	<i>16</i>	<i>16</i>

Second Year	Fall / Spring	
Each semester, the student chooses two of the following three courses:		
55 Sculpture	6	6
54 Metal Sculpture		
56 Ceramics Sculpture		
51S Drawing	3	
97A, B Humanities	5	5
Electives		3
<i>Total Units</i>	<i>14</i>	<i>14</i>

Third Year	Fall / Spring	
105 Sculpture	6	6
101S Drawing for Sculptors	3	
147A, B Humanities	5	5
Electives		3
<i>Total Units</i>	<i>14</i>	<i>14</i>

Fourth Year	Fall / Spring	
105 Sculpture	6	6
101S Drawing	3	3
197A, B Humanities	5	5
Electives	3	1
<i>Total Units</i>	<i>17</i>	<i>15</i>

Requirement for BFA degree: 120 units

Course Descriptions

4 Weekly lectures from various members of the faculty. 1 unit.

5 Introduction to General Sculpture
One month shop course, passage prerequisite to any further work in sculpture. Remainder of first semester is devoted to work in clay, plaster, wood and other materials. 3 units.

54/104 Metal Sculpture
Techniques of sculpture in metal, including welding, brazing, forging and casting. 3 units per semester.

55/105 General Sculpture
Second through fourth year sculpture in various materials. Three units per instructor. 3 or 6 units per semester.

56/106 Ceramics
Techniques in ceramics, including fired clay sculpture and wheel and glaze techniques. 3 units per instructor per semester.

51/101S Drawing for Sculptors
Second and third year drawing for sculptors. A special drawing section taught by various members of the sculpture / ceramics faculty. 3 units.

90 Glaze Calculation

Through experimentation the student learns to develop his own glazes and clay bodies. Weekly lectures on various glaze materials and their use. Fall semester only. 1 unit.

198 The Honors Program

The Honors Program consists of seven units of independent work each semester under a faculty advisor. Semi-private studios are provided for students in the program. Three units of elective studies, and the regular five unit Humanities course complete the program for a total of 15 units of work each semester. Honors students must complete all lower division requirements for their major before graduation. Prerequisite for enrollment in the program is third year standing and the approval of the Departmental Committee of Honors Advisors. Students who wish to enroll for the program must secure an application for the Honors Program from the Receptionist. The completed application should be given to the Department Chairman not later than two weeks prior to pre-registration for the following semester.

Sculpture / Ceramics Faculty

Rodger Jacobsen

Department Chairman

Sculptor. BFA, MFA, S.F. Art Institute. Studied at the College of Marin. One man show: Dilexi Gallery, S.F. Exhibited: Kaiser Center; S.F. Museum of Art; S.F. Art Institute Annuals.

Jeremy Anderson

Sculptor. Studied: S.F. Art Institute. One man shows: Dilexi Gallery, S.F.; Stable Gallery, N.Y.; S.F. Museum of Art. Exhibited: Whitney Museum Annual, Illinois Biennial.

Robert Anderson

Ceramist, sculptor. BFA, University of Southern California. Studied: Long Beach State College, University of California. One man show: Richmond Art Center. Exhibitions: S.F. Museum of Art, Richmond Art Center Sculpture Annual, Oakland Museum, Everson Museum of Art, N.Y. Syracuse National Purchase Award.

Alvin Light

Sculptor. BFA, MFA, S.F. Art Institute. One man shows: Dilexi Gallery, S.F., L.A.; M.H. de Young Museum. Exhibited: Whitney Museum; Staempfli Gallery, N.Y.; Chicago Art Institute; Jefferson Gallery, Washington, D.C. Recipient of National Endowment for the Arts grant 1967.

Bruce Nauman

Sculptor. BS, University of Wisconsin; MA, University of California, Davis. One man shows: Nicholas Wilder Gallery, L.A.; Richmond Art Center. Two man shows: S.F. Art Institute, Sacramento State College. Exhibited: American Institute of Architects Invitational, Sacramento; S.F. Museum of Art. Recipient of National Foundation for the Arts grant, 1968.

Manuel Neri

Sculptor. Studied at California College of Arts and Crafts, and S.F. Art Institute. One man exhibitions: Dilexi Gallery, S.F.; Quay Gallery, S.F.; S.F. Museum of Art. Recipient of National Foundation for the Arts grant, 1967.

James Reineking

Sculptor. BFA, MFA, S.F. Art Institute. Previously taught at California State College at Hayward. One man shows: SFAI Gallery 1967; University of Montana, Bozeman, 1965, 1966. Exhibitions: Drawing Show, Eastern Montana State, 84th and 85th Annuals at S.F. Museum of Art, 15th Annual Richmond Sculpture exhibitions, 1968 Whitney Museum Annual.

Henry Rollins

Sculptor. MFA, Rhode Island School of Design. Exhibitions: Annual Exhibitions of Northwest Artists, Seattle Art Museum; American Academy in Rome 1965-66; Museum of Contemporary Crafts, N.Y.; 1968 Whitney Museum Annual.

Richard Shaw

Ceramist. BFA, S.F. Art Institute. Studied: Alfred University; Orange Coast College. Exhibitions: Museum of Contemporary Crafts, N.Y.; Boston Society of Arts and Crafts; Dilexi Gallery, S.F.

Humanities

The humanities curriculum is an integrated four-year course of studies. It concerns itself with the history of mankind, approaching that history through comparative study of the forms, the processes and the achievements of civilization from pre-history to the present.

The program is self-contained. It includes, by definition, studies in mythology and religion, history and political science, philosophy, literature, art history, the social sciences and science. Enrollment in the program is required of all candidates for the BFA degree. No electives are offered in the humanities. The program may not be taken as a major. The student attends two lectures each week, and is assigned to a seminar study-group. Lectures are delivered both by the College faculty and by guest lecturers who are authorities in given fields. Seminars are presided over by the College faculty. It is here that the student does individual work, researching in depth various specific areas relative to the lectures for oral and written presentation.

Humanities Curriculum

Humanities 47A Introduction

The nature and problem of communication. A series of lectures and seminars aimed at developing the tools of cultural analysis through study of various aspects of the phenomenon of communication as it operates in both nature and man. Major areas of investigation include the Physical World, The Brain, Language, Non-Verbal Communication and Contemporary Problems in Communication. 5 units.

47B Humanities

The Early Near East. Greek and Roman Civilizations. The ancient world: Sumer, the Tigris-Euphrates Valley, Egypt. The Hebrews and The Old Testament. A study of the history, literature, art, philosophy, and science of the ancient world, and an attempt to discern in what ways it was "the cradle of civilization." Transition to the world of Greece. The Classical Civilization: a study of its organic nature and of its historic influence on western man. The Roman Civilization. Early Christianity. 5 units.

97A Humanities

Transition to the Middle Ages. Islam. The Middle Ages. Prerequisite: C or better in 47B or equivalent, or by permission of the department. The Changing World. Two Great Religions. The New Testament. The Koran. Augustine and Aquinas. Conversion in the North. Early Britain. Anglo-Saxon literature. The Sagas. Islamic history and literature. The Middle Ages in Europe. Church History. Art and literature as expressions of the Medieval mind. Medieval science and economics. 5 units.

97B Humanities

The Culture of the Far East: India, Southeast Asia, China, Japan. The nature and influence of the early Eastern Civilizations. Buddhism. Hinduism. The Vedas. Confucius, The Analects. The Han Classics. Zen. Art and architecture of the Far East. Oriental music, dance, and theater. Ancient China. Studies in comparative culture. 5 units.

147A Humanities

The Renaissance

From Giotto to Shakespeare. The emergence of early modern individualism. Renaissance science and the scientific ideal. The Italian city-state. Rise of the European state system. The emergence of capitalism. The Renaissance church. The great age of Italian painting and sculpture. Humanism in France and Italy. The voyages of discovery. The Reformation. Counter-Reformation. Elizabethan England. 5 units.

147B Humanities

The Emergence of the Modern World: 1650-1850

Monarchy: the Age of Louis XIV. Newton and the "New Science." Restoration drama. Baroque art. The Age of Enlightenment. The triumph of trade. The rise of the novel. The Age of Revolution: political, philosophical, industrial, and scientific. The great American experiment. Napoleon and the Age of Restoration. The Romantic Movement. The crucial 19th Century philosophers. U.S. History to 1850. 5 units.

197A Humanities

Roots of Contemporary Culture: the Late 19th and Early 20th Centuries. Nationalism and imperialism. Consequences of the Industrial Revolution. Liberalism and democracy in the late 19th Century. Dostoevski and the psychological novel. The German expressionist theater. Symbolism and impressionism in the arts. Individualism and isolation: Nietzsche, Kierkegaard, Freud, Marx and the political economists. Late imperialism and the power struggle. The epoch of World War I. 5 units.

197B Humanities

The Contemporary World. The thought, belief, and attitudes of the modern world, as expressed in politics, war, economics, social organization, art, literature, philosophy, and science. Implications of the new internationalism. The triumph of science. The exploration of space. The search for identity and ideal. Present problems of the future. 5 units.

A English Fundamentals

Elementary composition and intensive review of fundamentals of English grammar. Must be taken by all students who fail the English Classification Test. One semester course. 3 units, non credit.

30 English Composition

Expository, narrative and descriptive writing. Varied readings. Prerequisite—successful completion of English Classification test or English A. 3 units.

33A, B Modern Art History

Major schools and artists of the western world from the 19th Century to the present. 1 unit per semester.

131 Special Studies in the Humanities

A one semester course rotated among members of the humanities faculty, each teaching in an area of his major interest. Subjects to be announced. 2 units per semester.

Humanities Faculty

Kenneth Lash

Department Chairman

Comparative literature, art history. BA, Yale University; MA, University of New Mexico; Fullbright scholar, University de Lille, France. Rockefeller Foundation Grant, Latin America.

Former editor, new Mexico Quarterly. Poems and articles published in American Quarterly, Journal of Philosophy, The Explicator and Antioch Review.

Erik Bauersfeld

Philosophy, BA and graduate work, University of California, Berkeley. Studied: Cooper Union and S.F. Art Institute.

Richard Fiscus

English, Education. Dean of Students. BA, MA, University of California, Berkeley; graduate studies in sociology and education, Ohio State University. Former faculty member, Ohio State University, University of the Pacific.

Charles Harshbarger

BFA, S.F. Art Institute; MA, Stanford University. Former faculty member, Iowa State University.

Fred Martin

Director, College of the S.E. Art Institute, BA, MA, University of California, Berkeley. Studied: S.F. Art Institute. Published: Art Forum, Art International. One-man shows: Dilexi Gallery, S.F.; S.F. Museum of Art; M.H. de Young Memorial Museum; Royal Marks Gallery, N.Y.

Bernard Mayes

Sociologist and writer. MA, Cambridge University, Ordained Episcopal priest and worker priest in New York. West Coast correspondent for British Broadcasting Corporation. Founder, San Francisco Suicide Prevention, Inc. Publications: Getting it Across; The Sacrament of Education; and Training the Men.

Richard Miller

History, political science. BA, Ohio State University; MA, Claremont Graduate School; PhD University of California, Berkeley; graduate work, The University of Paris. Formerly foreign correspondent and free lance writer. Author, Amerloque, a novel, 1966.

Zeese Papanikolas

Writer. BA, San Francisco State College; MA, Stanford. Attended: Kenyon College, University of Utah. Wallace Stegner fellowship in creative writing at Stanford. Currently working on a novel, "The Lamb's Head."

Anne Severson

AB, Hunter College, New York; MA, Columbia University; postgraduate studies, University of California, Berkeley. Former teaching fellow, Regents College; English instructor, Rutgers University; and communications teacher, School of Visual Arts, New York.

Robert Trupin

BA, economics, Brooklyn College; AB physics, and PhD candidate, University of California, Berkeley. Formerly teaching assistant, Washington University, St. Louis; systems engineer, Mellonics, Inc., Sunnyvale; research associate, University of California, Berkeley. Articles in Journal of Experimental Biology.

Master of Fine Arts in Painting, Sculpture, Printmaking & Photography/Filmmaking

The Master of Fine Arts Program is open to individuals of superior capability and exceptional promise in painting, sculpture, printmaking or photography/filmmaking. The period of graduate study should serve as a transition from the undergraduate apprenticeship to the individual's emergence as a fully independent artist.

Students are selected for the graduate program mainly on the basis of work in which an artistic individuality is already evident, and which shows a level of development beyond the need of classroom aid or encouragement. Students are expected to be capable of prolonged and concentrated effort, guided largely by goals and principles which they have already set for themselves. The masters program is mainly concerned with providing such individuals with the opportunity and encouragement for the further development of their work.

Graduate Admission

Standards of Admission Standards of admission are set by the Graduate Committee in the applicant's major. Holders of a bachelors degree who have a cumulative grade point average of 3.0 (B) or better are academically qualified for admission to the program. However, academic qualification is secondary to the quality of creative work.

Admission Without a Previous Degree Individuals with outstanding creative qualifications, but without previous academic degrees, may be accepted into the program, but such acceptance will be contingent on their completing a full semester of upper division undergraduate work at the Institute with a grade point average of 3.0 (B) or better.

Admission Without the MFA Degree as an Objective Individuals of superior promise who wish to do special advanced work in painting or sculpture without commitment to the full program, may also be considered for admission.

Application Requirements The applicant must submit the following to the Graduate Program Committee for his major on or before the Application Deadline stated in the calendar:

1. Completed application form (obtainable from the Registrar).
2. Transcripts of all undergraduate and grad-

uate study (these should be sent directly from the institutions attended).

3. Examples of work:

a. Applicants in painting /sculpture: six examples of work in the major field, and a representation of drawings. Slides will not be accepted. Work submitted must have been completed within the 18 months immediately preceding application. The approximate date of completion must be indicated on each work; an inventory list must accompany the examples.

b. Applicants in printmaking: ten or more examples of work in the major field, and a representation of drawings. Slides will not be accepted. Work submitted must have been completed within the 18 months immediately preceding application. The approximate date of completion must be indicated on each work; an inventory list must accompany the examples.

c. Applicants in photography /filmmaking: the portfolio should embody what the applicant feels is a substantial representation of his work.

4. A statement concerning the applicant's work and his reasons for embarking on a program of graduate study.

Foreign Student Applicants must meet the same standards required of domestic applicants.

Readmission Should any reasons other than scholarship cause a student to discontinue his studies, he may be readmitted to the program by making a new application to the committee.

Program of Study The graduate program in *painting, sculpture or printmaking* consists of six units of work per semester in the student's major field; a weekly criticism seminar in the student's major field; and a weekly seminar organized by the Institute's Humanities Department with many guests from outside the Institute dealing with all aspects of contemporary art and thought.

The six units of work in the student's major field is done in consultation with a graduate advisor selected by the department and usually changed each semester. The seminar group in the weekly criticism seminars is limited to fifteen students or less so that each student may show examples of his work each semester and so that everyone may take part in the critical discussion. Considerable stress is placed upon this procedure, which requires the student to respond actively to a wide range of work, to discuss what he sees and thinks about it, and to have his ideas variously challenged, supplemented and encouraged by others in a group whose aim is to achieve as much clarity and understanding as possible.

The criticism and humanities seminars, combined with a full-time schedule of studio work, provide the student with a more informed confidence in his artistic concerns, and with an increased awareness of his position in relation to the art of the past and present.

The graduate program in *photography and filmmaking* intends to provide the graduate student who has already achieved full technical mastery the opportunity to work with a faculty of diverse experiences and disciplines. Each member of the graduate faculty has been chosen for his achievement in fields other than photography or film, so that the student will experience a new and wider range of comment and criticism than he would have received from the intra-medium faculty of his undergraduate study.

The program is three semesters plus a full summer project in length. During the program, in addition to weekly seminars with the graduate faculty and the weekly humanities seminars, the student will produce one complete and detailed project of his own choosing, plus several smaller projects of an exploratory and experimental nature.

Because the composition of the faculty changes from semester to semester and is partly dependent upon guests who may be available, it is impractical to announce names of the graduate faculty more than a month or two before the start of each semester.

Transferring applicants, especially those holding a degree other than the BFA, may be required to take additional courses, which might lengthen their program beyond the normal two-year program.

Graduate Curriculum

205 Philosophy and History of Art Seminar 2 units per semester

208 Advanced Studies Seminar in Painting and Sculpture 2 units per semester

209 Advanced Studies Seminar in Printmaking 2 units per semester (prerequisite Printmaking 103A, B, History of Printmaking; 124, Typography. These may be taken concurrently with the seminar).

210 Advanced Studies Seminar in Photography. 2 units per semester.

299 Studio Work in the Major Field, 6 units per semester.

MFA Degree Requirements

Program Completion Requirements The minimum program of courses stipulated by the Committee in the student's major, must be completed within the minimum period of three consecutive semesters or the maximum period of three calendar years. This three-year period may be extended to accommodate interruptions deemed unavoidable by the Committee.

Students must file a Petition for Graduation with the Dean of Students at the beginning of their final semester at the College.

The degree will be awarded only on successful completion of the comprehensive examination for the MFA degree. The examination consists of a one man show of the candidate's work, the material for this exhibition to be submitted to the Committee at least four weeks prior to the time of conferring the degree as requested in the candidate's petition. One work from the show may become the property of the College upon the conferring of the degree.

Teaching Assistantships

In recognition of the two-fold value for the graduate student which teaching experience provides—the clarification of his own ideas in the process of communicating them to beginning students, and the potential benefit of this teaching experience in his later career—a limited program of teaching assistantships has been established in each of the major fields. The teaching assistant is responsible to attend two sessions each week of each class to which he is assigned. In one session he will work with the class directly under the supervision of the regular instructor, in the second weekly session he will work alone with the class. Teaching assistants are paid \$200 per semester per class. In most cases, assistants will handle only one class. In certain areas in sculpture, photography or filmmaking, they may function more as laboratory assistants. Teaching assistants are assigned to their position by application to the chairman of the graduate program in their major field. He will make the assignment in consultation with the undergraduate chairman and the specific course instructor with whom the assistant will work.

Graduate Scholarships

Scholarships for second, third and fourth semester graduate students are available to students of proven financial need. Second and third semester students receive one-half tuition scholarships; fourth semester students receive full tuition scholarships. Applicants must follow the regular procedures for scholarship application as outlined in this catalog.

Graduate Program Committee in Painting and Sculpture

Jeremy Anderson

Sculpture

Julius Hatofsky

Painting

Jack Jefferson

Painting

Alvin Light

Sculpture

Fred Martin

Director of the College

Bruce McGaw

Painting

Graduate Program Committee in Printmaking

Richard Graf

Department Chairman,

Lithography

Gerry Gooch

Lithography

Fred Martin

Director of the College

Graduate Program Committee in Photography and Filmmaking

Blair Stapp

Chairman

Fred Martin

Director of the College

Others to be announced

Eric Bauersfeld

Coordinator, Humanities

Graduate Seminar

Kenneth Lash

Chairman, Humanities

Department

Teacher Orientation

The undergraduate major in painting, sculpture/ceramics, filmmaking, printmaking or photography, may be supplemented by a program of courses in teacher orientation, thus preparing the student for graduate work in art education.

Elective units must be selected in programs other than the major. Interested students will work directly with the department chairman for teacher orientation, so a curriculum of supporting and supplementary courses may be planned. Under this program the minimum BFA requirement is increased 5 units in all majors.

A student planning to work toward one of the State of California teaching credentials following graduation from the Institute should have fulfilled the following requirements:

- (1) He should have successfully completed two semesters of senior high school laboratory science or four semester hours of college or university laboratory science. If this requirement has not been met before admission, the student will be required to complete it elsewhere during his enrollment and prior to his graduation.
- (2) He should also have completed the undergraduate language and mathematics credential requirements in preparation for graduate study.
- (3) It is also recommended that the student complete Educational Psychology (8 units) at San Francisco State College during the summer between the third and fourth years, or prior to graduate study.

186 Directed Writing

Individual projects in one of the forms of creative writing, or expository writing. Prerequisites: "B" average in English 30, or equivalent, and advisor's permission. One semester course, 3 units.

Teacher Orientation Faculty

Richard Fiscus
Department Chairman
Bernard Mayes
Anne Severson

190 Teacher Orientation

General principles, objectives and functions of art education. Public and private school observation. Curriculum organization, evaluation, history, trends. School organization. Audio-visual and curriculum materials and laboratory work. Two semester course. First semester, 2 units. Second semester, 3 units.

See Humanities for Biographies

196 Public and Group Discussion

Fundamentals of articulation, semantics, group dynamics and individual presentation. One semester course, 2 units.

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1969-70 Academic Calendar

Registration for continuing and re-entering fulltime students for the Fall Semester 1969.

After June 1 and before July 1 students may register by mail if they prefer. A fifty dollar non-refundable tuition deposit is required for registration. Tuition is due in full on or before October 3. Class space will not be held after that date.

Summer Session 1969

For specific information about summer session curriculum and registration, request the Summer Session Bulletin from the Registrar.

First Summer Session June 23-July 25

Academic and Administrative Holiday July 4-6

Evening Summer Session June 23-August 8

Second Summer Session July 28-August 29

Fall Semester 1969

Registration October 6-11

October 6—Entering fulltime Freshmen, 9 am to 12 noon

Entering fulltime transfer students and fulltime special students, 1-4 pm

October 7—Entering fulltime transfer students and fulltime special students, 9 am-4 pm

October 8—Late registration for continuing and re-entering fulltime students, 9 am-4 pm

Evening and Saturday students, 6-9 pm

October 9—Part-time day students, 9 am-4 pm. Graduate student registration, 1 pm

Evening and Saturday registration 6-9 pm

October 11—Evening and Saturday students,

9 am-12 noon

October 13 *Instruction begins*

Incomplete grades due November 17-21 for Spring Semester and Summer Session 1969

Thanksgiving Vacation November 27-November 30

Academic and Administrative Holiday

Mid-Semester grading period December 1-5

Registration December 10-19 for continuing and re-entering fulltime students for the Spring Semester 1970. A fifty dollar tuition deposit is required for registration. Tuition is due in full on or before February 13. Class space will not be held after that date.

Graduate application deadline December 12 for Spring Semester 1970.

Christmas Holiday December 21-January 4

Instruction resumes January 5

Instruction ends February 10

Final Examinations February 11-13

Spring Semester 1970

Registration February 16-21

February 16—Entering fulltime Freshmen, 9 am-12 noon

Entering fulltime transfer students and fulltime special students, 1-4 pm

February 17—Entering fulltime transfer students and fulltime special students, 9 am-4 pm

February 18—Late registration for continuing and re-entering fulltime students, 9 am-4 pm

Evening and Saturday students, 6-9 pm

February 19—Part-time day students, 9 am-4 pm

Graduate student registration, 1 pm

Evening and Saturday students, 6-9 pm

February 21—Evening and Saturday students, 9 am-12 noon

Instruction begins February 23

Spring Recess March 29-April 5

Incomplete grades due April 6-10 for the Fall Semester 1970

Graduate application deadline April 10 for the Fall Semester 1970

Mid-Semester grading period April 13-17

Scholarship application deadline April 24 for 1970-71 scholarships.

Registration June 3-July 1 for continuing and re-entering fulltime students for the fall semester 1970. A fifty dollar non-refundable tuition deposit is required for registration.

Instruction Ends June 13

Final Examinations June 15-17

Commencement June 19

San Francisco Art Institute

800 Chestnut Street
San Francisco, California 94133
Telephone (415) 771-7020

please print

Mr

Mrs

Name *Miss*

Address

city

state (zip)

Applying for:

Fall Semester 19

Spring Semester 19

Undergraduate Program

Graduate Program

Degree Sought:

BFA

MFA

Certificate

Major: Filmmaking Painting Photography Printmaking
 Sculpture/Ceramics

Have you attended the San Francisco Art Institute previously?

Education:

High School(s)

College(s) attended

name

city & state

Previous Art Training (other than above):

If you are a veteran, do you plan to study under

please fill in reverse side

Application for Admission

See Application and Admission procedures in the College Bulletin before completing the application. Note: Part time students taking fewer than eight units do not fill this form.

Date

Date of Birth

Place of Birth

None

Year(s):

Year Graduated

Year Graduated

(1) The G.I. Bill?

(2) Calif. Veterans Bill?

Foreign Students:

If you are a foreign applicant, you must complete and return this application three months before date of registration. If you are accepted for admission the College will send you a Certificate of Eligibility. It must be completed and returned to the Registrar before the processing of your application can be completed. You must also write the name and address of your United States sponsor in the space below.

Sponsor's Name

Address

street

state

Important:

All applications must include a \$10 application fee. This payment must accompany the application; it is not refundable and does not apply toward tuition. A \$50 non-refundable tuition payment is necessary before class space can be held. This non-refundable tuition applies only for the semester of application.

Before the application can be processed, all transcripts from previous schools must be received by the Registrar of the College.

In signing this application, I fully acknowledge the above limitations.



